

MUSICAL AMERICA

Vol. XX. No. 19

NEW YORK

EDITED BY

John C. Freund

SEPTEMBER 12, 1914

\$2.00 per Year
Ten Cents per Copy

METROPOLITAN MAY BRING BACK STARS ON CHARTERED SHIP

Such Is Information Brought to America by One of Company's Leading Singers, Mme. Gadski, Who is Optimistic as to Prospects — Goritz, Braun and Berger Not Enrolled in War — Dippel Returning on "Potsdam"

THOSE who have continued to believe that the Metropolitan Opera would be able to carry through its coming season despite the ravages of war, received encouraging support this week when one of the company's leading singers returned from Europe with optimistic views as to the Metropolitan's prospects. This was Mme. Johanna Gadski, who arrived on board the *Rotterdam*, which docked on Labor Day.

"If necessary, Mr. Gatti-Casazza will charter a ship to bring his singers to America," declared Mme. Gadski. "While in Munich Mr. Wight Neuman, the Chicago manager, now in America, saw Otto Weil of the Metropolitan's business staff, and Mr. Weil told him that Mr. Gatti would resort to this means of assembling his company, if necessary."

"American opera-goers have been worrying needlessly for fear that the German repertoire of the company might be curtailed. It is not true that Otto Goritz, Rudolph Berger and Karl Braun are already engaged in the war. Mr. Goritz fully expects to come to America, and the only reason he sent word to New York friends that he wanted to sublet his apartment here was that he wished to get a better one. Mr. Braun has also not yet been enrolled. As for Mr. Berger, friends of mine saw him on the street in Berlin as late as August 23, and I saw his wife, Mme. Rappold, in Berlin myself. He is an Austrian, and if he were in the Austrian army, he wouldn't have been in Berlin at that time, would he? Mr. Urlus, being a Hollander, is not liable for service, so the company will not want for Wagnerian tenors."

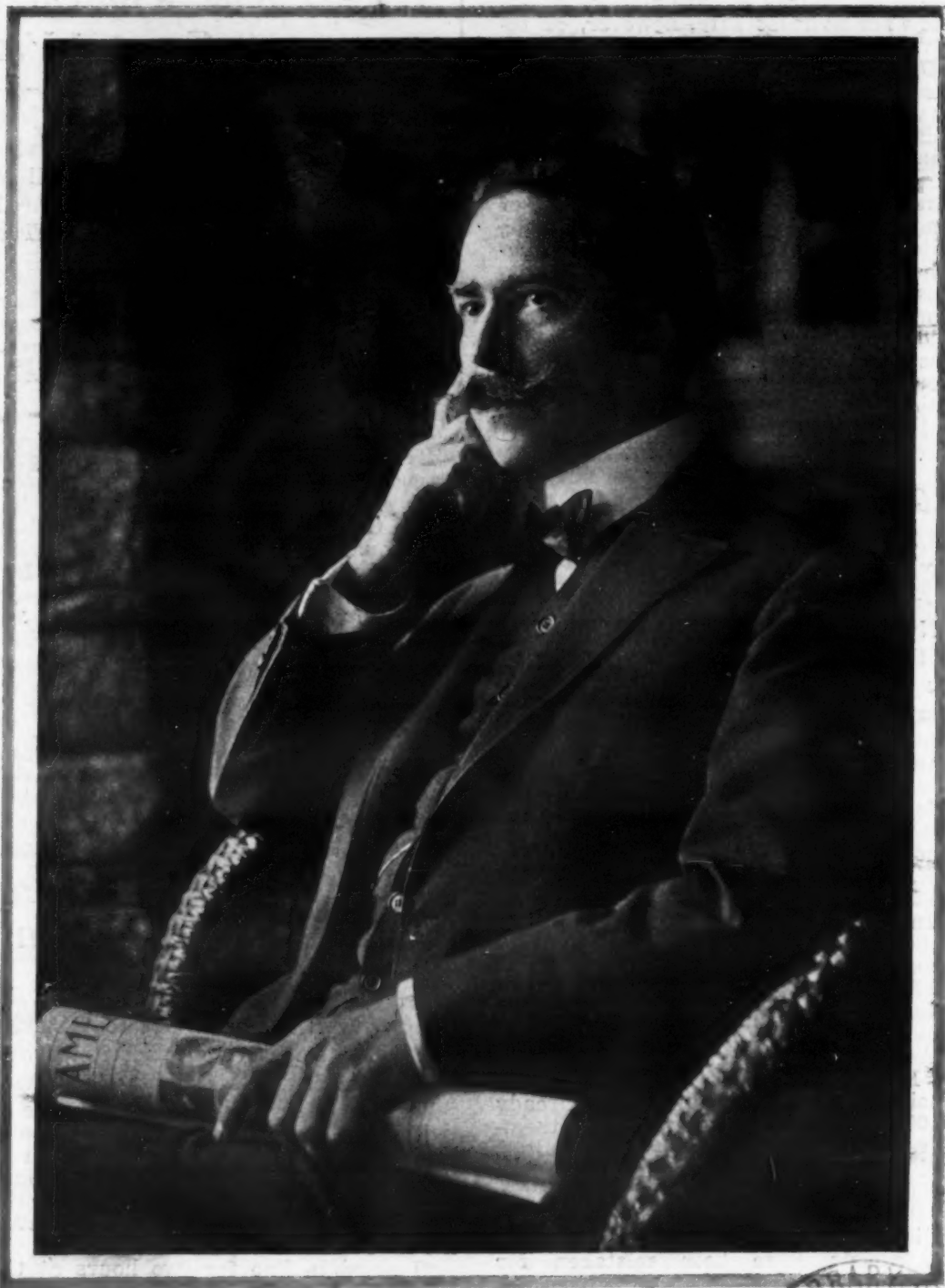
"One or two singers in the German operas may not be able to get here, but their places can be filled. As to the possibilities of the season's being called off in the event that Italy declares war, it was the belief in Germany at the time I left that Italy was not going to war. I feel extremely hopeful that the season will be carried on all right. Nearly all the Metropolitan artists succeeded in getting into communication with Mr. Gatti."

Notable Musical Cargo

Notable was the musical cargo brought back by the *Rotterdam*. It included, besides Mme. Gadski, Mme. Schumann-Heink, Fannie Bloomfield Zeisler and Helen Stanley. With such artists on board a goodly sum was raised for the seamen's fund by the ship's concert, in which Mme. Schumann-Heink and Mme. Gadski appeared.

Along with Mme. Gadski was her daughter, Lotte Tauscher. "Lotte," said Madame Gadski to her husband, Captain Tauscher, who met her, "has talked so much about the war while on the steamer that she got some abscesses in the throat and has had four operations."

"A number of American families have settled down in Berlin for the winter," said Mme. Gadski, "despite the war. Among them are Mr. and Mrs. William Hinshaw. It was on the advice of the American Embassy I sailed two weeks earlier than I had intended, as new political developments might interrupt



HERWEGH VON ENDE

Distinguished Musician, Who Has Done Much to Elevate the Standards of Musical Education in This Country. His Work Has Been Endorsed by Eminent Authorities. (See Page 7)

at any time one of the few lines of communication now left between Germany and the United States."

After "Carmen" had been announced as the Metropolitan's opening bill, with Geraldine Farrar in the title rôle, some alarm was occasioned by the report that Miss Farrar was in a sanatorium in Munich. Otto H. Kahn, chairman of the board of directors, stated that there was no reason to expect that Miss Farrar would be absent from the opening. Mr. Kahn explained that the soprano was not ill, but resting. An American friend of Miss Farrar has received a letter from her dated, Munich, July 2. Miss Farrar related that she had just returned from a cure at Salsomaggiore, and was resting for an after cure in a sanatorium in Munich. Lilli Lehmann was there with her, and also Miss Newmann, her American companion.

Preparing "Sans-Gêne"

That this popular artist will have a large share in the Metropolitan's activities was indicated by the announcement last week that the scenery of "Madame Sans-Gêne," in which Miss Farrar is also to sing the name part, has arrived at the opera house from Italy. The technical crew under Edward Siedle is already at work on the first act. Miss Farrar is said to have written to one of her friends a letter saying:

"Those, who in view of my illness of last winter, were hoping, in friendly fashion to be sending some handsome wreaths to my funeral, may be compelled, after 'Carmen' and 'Mme. Sans-Gêne' to send me garlands of laurels."

Among the Metropolitan Opera artists who will open their seasons with concerts throughout the country are Herbert Witherspoon, Pasquale Amato, Antonio Scotti, Sophie Braslau, Anna Case, Giovanni Martinelli, and Louise Homer.

The Wolfsohn Musical Bureau announces that Pasquale Amato is to sail for America on September 26 from Genoa.

It is pointed out by the New York *Telegraph* that the Metropolitan will undoubtedly suffer through the war, but not in the way the layman might imagine. During the past years the directorate has concluded contracts with several singers, for more performances in a year than the Metropolitan itself might possibly arrange for. By means of a working agreement with the Boston Opera Company, and the Chicago Opera Company, the Metropolitan could send their artists to the cities in which those companies were playing, and thus fulfill the guarantees they had made with their artists. This source of revenue will now be cut off.

[Continued on page 2]

SERIOUS CHARGES AGAINST AMERICAN EMBASSY IN BERLIN

Refugees Receive Better Treatment at Hands of German Citizens than at Their Own Headquarters According to Correspondent — Certain Number of Concerts and Operatic Performances to Take Place in German Capital Despite the War, to Distract Public Mind

[EDITOR'S NOTE: The accompanying letter from H. Eikenberry, temporarily in charge of MUSICAL AMERICA's Berlin office, is the first complete account received regarding the status of music in Berlin since the war began. The letter was entrusted by Mr. Eikenberry to one of the American refugees from the war zone, J. B. E. Jonas, the head of the department of German in a New York high school. Mr. Jonas carried the letter with him from Berlin to New York, by way of Rotterdam.]

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, W., August 18, 1914.

THE remarkable organization, tenacity and coolness of Germany are having their effect in private life in the same degree as in the army. Not only theatrical but also musical managers in Berlin announce their intention of giving frequent performances during the Fall and Winter, that those who remain here may be afforded the needed distraction from the one thought, paramount in all minds—victory or war to the death. Naturally the number of both operatic and concert performances will be more limited than hitherto. The directors of the Royal Opera have not yet published their schedule for the coming season, but the "Deutsches Opernhaus" announces that its season will begin on August 30.

The popular concerts of the Philharmonic Orchestra will not be given regularly, though the concert director, Hermann Wolff, informs us that the Nikisch concerts will be given as usual if the attendance justifies their continuance.

The re-establishment of communication with America renders it possible to receive money by cable, and many students have decided to remain here and make the most of their time. The quiet, optimistic aspect of Berlin life would almost lead one to believe that these were times of peace. Sounds of vocal and instrumental practice greet the ear at every turn. This feeling of utter security is encountered everywhere. Only those who have failed to receive the expected "check from home" feel the seriousness of the situation.

The well-to-do German citizens have stepped in as good Samaritans in hundreds of cases and assisted those in need. They have offered their homes and shared their bread gladly with the sons and daughters of those whom they believe to be their "silent allies across the water," and have refused even the mention of payment in most instances.

At the American Embassy

As a matter of fact, numerous Americans have informed the writer that they have been receiving better service and better treatment at the hands of the German authorities than at their own embassy and consulate. But while the American government's representatives may often be annoyed by trifling, foolish questions and nervous haste, American subjects are nevertheless nonplussed to

[Continued on page 2]

SERIOUS CHARGES AGAINST AMERICAN EMBASSY IN BERLIN

[Continued from page 1]

hear their own ambassador tell them "that they are behaving like a pack of idiots, and that he will recall their passports if they do not quit bothering him." The accuracy of the above statement has been confirmed from several sources.

On another occasion, a distinguished looking German gentleman who had been in America entered the embassy and told the office boy (in German) that he desired to make a contribution for needy Americans. The juvenile functionary displayed his brilliant command of the German language by replying in English, "We ain't got no jobs, sir." Though taken aback by the response, the German repeated his statement, meeting with the same success. An onlooker, provoked by the lackey's stupidity, demanded that someone be called in who could understand German. The philanthropist thereupon reiterated his desire, and was informed by a clerk that "they had no money to distribute." The gentleman then turned to leave when the same onlooker, now enraged at the turn of affairs, requested him to be patient a moment longer until he could get in touch with a responsible party. Matters were thereupon set aright, and the German gentleman not only left a sum of money, but also went through a stack of telegrams from destitute Americans and telegraphed money personally to parties in need. Conditions of this kind in the American Embassy speak for themselves.

Families Separated

Members of many American families which were scattered over different parts of the Continent at the outbreak of war, have not been able to ascertain the whereabouts or welfare of their relatives.

Mrs. Frederic Warren, the coloratura soprano, wife of the Berlin vocal teacher, was in England in company with Mrs. Dr. Ramsey of Berlin when war was declared. After awaiting a message in vain for a fortnight Mr. Warren departed for England, via Holland, in the hope of bringing his wife and her friend safely back to Berlin.

The mother and sister of Alberto Jonás were staying in Brussels when its neutrality was broken and the famous pedagogue has received no word from them since the beginning of the war.

These are but a few of many cases. Many thus separated from their families have undoubtedly been cast into desperate straits by the whirlwind of war.

Nikisch Reaches Leipsic

Arthur Nikisch, who was also on Belgian territory at the opening of the conflict, finally reached Leipsic with his family, after undergoing many hardships and enduring hunger during the trip, which lasted more than thirty-six hours.

Frederic Lamond, the English pianist, who has lived in Germany more than twenty years and whose wife is German, was not permitted to cross the German border (Mr. Lamond was spending the Summer in Switzerland), in spite of the entreaties of his wife. His English allegiance was given as the cause. It is believed, however, that an exception will be made in his favor soon.

Fritz Kreisler, who is a lieutenant in the Austrian army, is at the front. Mrs. Kreisler has become a nurse of the Austrian Red Cross Society.

Josef Lhévinne, in common with many

other Russian compatriots (who are not obliged to enter active service), has been treated most considerately by the German authorities. Mr. Lhévinne expects to be in New York in time for his scheduled appearance with the New York Philharmonic.

Herman Jadlowker, though a Russian by birth, is a naturalized German citizen. As the Royal Opera management has not yet announced its plans for the coming season it is not yet known whether Jadlowker will sing here or not.

Foreign Choristers Dismissed

All the Russian, French and English chorus singers in the German opera houses have been dismissed. Those who are not able to return to their native countries through a lack of funds will indeed be reduced to hard circumstances. They are at least sure, however, of receiving courteous treatment in Germany.

One of the main causes for embarrassment in German musical life is the extensive call to the service made upon orchestra musicians. The ranks of many of the larger orchestras were depleted one-half, and it is next to impossible to find a sufficient number of competent substitutes. *The Signale*, edited by August Spanuth, recently published an article on this subject, and expressed the hope that the musicians and composers might return from the battlefields with new inspirations and added love for their art. It is unlikely, however, that pushing cannon up hill, digging trenches and enduring hardships will have the desired artistic effect.

H. EIKENBERRY.

5,000 American Music Students in Berlin

BERLIN, Aug. 7, 1914.

IN every opera house of Germany there is such a large percentage of the male performers eligible for the army that it is almost impossible to continue giving performances. For instance, in the Theater des Westens (Berlin) not a single baritone is available, and in all Berlin it has been impossible to secure a *Hunding*. The tenors also are almost all away. Kirchhoff, the tenor of the Royal Opera, is an officer in the army.

In spite of all this, the directors hope to be able to fill the vacancies by the beginning of the Winter season and give performances at regular intervals. Whether or not their plans will ever materialize is doubtful, however.

American music students have gathered in Berlin from all parts of Germany. Their number is astounding. Already 10,000 Americans have announced themselves in the embassy and the consulate, and among them it is safe to say that 5,000 are music students of both sexes. In the general excitement of the German nation, it is easy to see how many of our compatriots have been mistaken for Englishmen and some of them arrested. However, such arrests have been followed by immediate release and the authorities have, in every case, apologized for the over-eagerness of the populace. In all the newspapers the warning is printed that no one shall molest an English-speaking person, for the reason that many Americans are among those who are friendly toward Germany.

Naturally, many American singers have had their engagements cancelled, especially those who were to have gone to the border towns. Mrs. Alma Simpson, the dramatic soprano, of Seattle, was to have appeared next month in Königsberg, which is close to the Russian border.

H. E.

Apropos of the abandonment of the Chicago and Boston seasons, Oscar Hammerstein has written the following to the *New York Herald*:

"The directorates of the Boston, Philadelphia and Chicago grand opera companies have announced that no opera will be given this season and that all contracts with singers and with all others engaged in the conduct of their performances are cancelled—all this on account of the war in Europe. The distress caused by these cancellations is pitiful.

"When last year I, on account of circumstances beyond human control, was forced to cancel a projected season of grand opera a roar of indignation came from the singers engaged, echoed by a portion of the press. A cancellation of singers' contracts is allowable in case of war in the country in which they are to sing, or in case of destruction of the opera house by fire or earthquake, or an epidemic."

Most recent of the arrivals among the Century forces is Helen Stanley. One

of the strong supporters of Germany in the present conflict is Miss Stanley. This soprano presented her views for the benefit of the reporters of the New York dailies after her arrival. As the New York *Sun* phrased it: "The unmistakably American girl who gathered the folds of a French gown about her as she came to the defense of Germany and the Kaiser at the Hotel Biltmore yesterday afternoon was Helen Stanley, soprano of the Century Opera Company. Miss Stanley declared that in Berlin she had experienced only courteous treatment, and voiced her belief that the Kaiser would be ultimately victorious.

Agide Jacchia, conductor, will be the

next of the Century staff to arrive, as he is on the *Ancona* of the Italian Line.

The New York offices of the Dippel Opera Comique Company have received a cable from Andreas Dippel that he has sailed for this country on the *Potsdam*. On Tuesday a letter was received from Mr. Dippel dated August 26, in which he announced that he had succeeded in obtaining most of his paraphernalia for the season, that he had nearly completed the cast for the initial opera, "The Purple Domino," and that he would open the season just a month later than originally announced.

Eleanor Painter, who is to sing the principal rôle in "The Purple Domino," arrived in New York early in the week.

War Gives Kneisel Quartet New Second Violinist, Samuel Gardner

Owing to the war the Kneisel Quartet will temporarily have a new second violinist, Samuel Gardner, who is a pupil of Franz Kneisel and has already appeared with the quartet in various concerts. The quartet will be hard at rehearsal work in a few days at Blue Hill, Me., where Mr. Kneisel and Willem Willeke have their Summer homes. Their only concern touching the coming season has been caused by the absence in Europe of Mr. Letz, the second violinist, and Mr. Svecenski, the violist. Both of them have been heard from within the last few days.

Mr. Letz, having visited his home in Strassburg, found himself in the German *landwehr* on the first day of the war between Germany and France. His place in the quartet will be taken—temporarily, it is thought—by Mr. Gardner. Mr. Svecenski being in his old home in Essig, Croatia, at the outbreak of hostilities between Austria and Serbia, had great difficulty in communicating with his associates, but sailed on the *Re d'Italia* on Monday of last week.

News has been received by the M. H. Hanson office that Mr. and Mrs. Frank King Clark and Mrs. Oakley, Mrs. Clark's mother, are on their way to America. They were last seen in Holland and are

now expected any day in New York. Mr. Hanson has received a number of letters inquiring whether Mr. King Clark will teach in America this year, and he states that it is impossible for him to answer these numerous communications individually, for he is not yet in a position to give a definite reply as to Mr. Clark's plans.

Among the distinguished company arriving on the *Mauretania* on Thursday evening of last week was Mrs. Otto H. Kahn, wife of the chairman of the Metropolitan Opera directorate.

The *Cedric*, arriving on September 4, brought in Max Rabinoff, manager of Mme. Pavlova's tour, who announced that much of her scenery had been held in Europe, but that new settings were being made for her American tour.

Arthur Aldridge, who was the tenor with the Gilbert and Sullivan Opera Company two years ago, is prevented by the European war from appearing with the organization this season. Aldridge was spending his vacation abroad. He is an Englishman and was drafted in the army.

George Harris, Jr., the American tenor, who is abroad, has not been heard from since the war began, and in consequence his manager, Marc Lagen, has been obliged to cancel his September bookings.

Dr. Carl Among Americans Held in Benevolent Exile of Switzerland

Dr. William C. Carl, head of the Guillemant Organ School, writes to MUSICAL AMERICA from Val-Mont, Territet, Switzerland, under date of August 21: "Thousands of Americans and Britishers are in Switzerland," relates Dr. Carl, "and many without a sou. Switzerland is so shut in that she is dependent on the other countries for many things. Economy is the watchword. Theaters are closed and even the organ concerts are abandoned.

"I stood in line for two hours at the French consulate to have my passport *visé* by the consul, so that I might enter France. The first special train organized by the American and English consuls is bulletined and I am in hope of getting out of 'exile' in a few days.

"Josef Hofmann and his wife are doing their own housework, so I am told, as

their servants have all fled. Their villa is near here. Paderewski has been wandering about the streets of Montreux within the past week. His villa is not far from here. Maurice Kufferath, director of the Théâtre de la Monnaie, Brussels, is here at Val-Mont with Mme. Kufferath. When the Monnaie will open no one knows. My passage is booked for September 12 on the *Mauretania*, bringing me home in time to reopen the Guillemant school early in October. I will take my hat off to Sandy Hook!"

Sam Franko, the violinist and teacher, formerly of New York, but a resident of Berlin in recent years, was heard from last week. A letter from him to his sister in New York was published in the *New Yorker Staats-Zeitung* in which it was stated that he is comfortable in the German capital.

Paderewski's Villa Haven for Refugees of Different Nations

Elinor Comstock, principal of the Elinor Comstock Music School, has returned from Europe, where she was a guest at Paderewski's house in Morges, Switzerland. She left hurriedly and succeeded in reaching England after many experiences in France. According to news since received the others of Mr. Paderewski's house party, who refused to leave on the same train with Miss Comstock, are still the enforced guests of the Polish pianist.

Among them are said to be Mme. Sembrich, her husband, Josef Hofmann, and Stojowski. Forty-four refugees of different nationalities, penniless and without baggage, have sought Mr. Paderewski's hospitality. When the house became overcrowded the Paderewskis put up tents in their vast park, which now looks like a small military camp. Because checks and paper money are refused everywhere the Paderewskis are beginning to find it difficult to feed the little colony.

On the *Minnetonka*, which arrived on Monday, was Marguerite Valozy, pianist, who said that, although she is an Austrian, she experienced much trouble in getting away from the Continent. She played at the benefit concert on the voyage, at which sums were raised for the

seaman's fund and for the Prince of Wales's fund for war sufferers.

Herbert Foster Sprague, the Toledo organist, writes MUSICAL AMERICA as follows from Paris, dated August 26: "Have been in Paris since the 18th of June, studying voice with D'Aubigne and reviewing the last of Widor's symphonies which I will play this season with Widor. My return boat, the *Kronprinz*, was captured, so I sail on the *Philadelpha* from England the 19th of September."

After a trip of thirty-five hundred miles to begin work with the Chicago-Philadelphia Opera Company, William Beck, baritone, discovered on his arrival in New York last Friday that its season had been cancelled by Harold F. McCormick and the other directors.

Recommended Coaching Here

"Signor Campanini met me in St. Moritz, Switzerland, two weeks ago," Mr. Beck said, "and at that time we had no idea that the opera program would not be as usual. He instructed me to learn in English the baritone parts of 'Tales of Hoffman,' 'Faust,' 'Carmen,' and other operas. He suggested that I could do this better in the United States than elsewhere and arranged for my

[Continued on page 3]

METROPOLITAN MAY BRING BACK STARS ON CHARTERED SHIP

[Continued from page 1]

It is not impossible, says the same paper, that the Metropolitan may form, out of the wreckage of the Chicago and Boston operas, and some of its own artists, a company which could give a series of performances in each of those towns. Such a plan will shortly be submitted to those in authority.

It is bruited in interior operatic circles, continues the *Telegraph*, that the War of the Seven Nations is not the only reason that the Chicago Opera Company has been disbanded. There were those who did not contemplate a Winter's opera with the artistic assets at the company's command for the present season.

Paderewski's Villa Haven for Refugees of Different Nations

(Continued from page 2)

transportation. I had little trouble in reaching Genoa and took passage by the *San Guglielmo*. Now I learn that while I was at sea the opera season was cancelled."

Sam Lamberson, pianist and teacher, of Spokane, Wash., arrived on the *Rotterdam*. He was studying with Lhévinne, near Berlin, and reports that many American students will remain with Lhévinne until he starts for America.

Theodore Spiering, who has been teaching and playing and conducting in Berlin, will come to New York soon and will open a studio here. He will also ap-

pear in concert and may do some conducting.

Marie Kaiser, soprano, arrived on *Principesse di Mafalda* from Italy. Miss Kaiser was in Lucerne when war broke out and went from there to Zurich, not thinking the matter serious. She could not cash her checks in Zurich, but managed to get ten dollars and took the first train back to Lucerne. In spite of panic-stricken Americans advising her to stay there, she and her mother took a troop train to Milan. Not wishing to lose her Swiss money she bought a cuckoo clock which she carried under her arm to Genoa where she took steamer for America. She arrived safely with the cuckoo clock and no foreign money.

Order from Secretary Bryan Aids Schumann-Heink in Journey Home

IN an interview after her arrival on the *Rotterdam*, Mme. Ernestine Schumann-Heink gave some interesting sidelights on conditions abroad through a relation of her own experiences since the breaking out of the war between Austria and Servia.

"On August 1," related the contralto, "we were giving a performance of 'Parsifal' at the Bayreuth Festival, in which I take part every year for sentimental reasons, having sung there practically since the festivals were begun. After the curtain went down on the first act a German officer appeared on the stage and announced the fact that war had been declared, and that all those who were eligible should report to their regiments at once. The quietude with which the men took this order and filed out of the hall was astonishing. Our audience dwindled from about 1,000 to 200. Most of our chorus men were eligible, and we had great difficulty in finishing our performance."

"Music in the German empire, however, is not at a total standstill, in spite of the fact that most of the male artists are at the front. The chancellor has given permission, or, in fact, has ordered that all theaters and opera houses remain open, to provide the thousands of singers and actors in Germany with a means of livelihood. Even though their pay is cut in half, they, at least, have enough money to buy their bread and butter."

"Leaving Bayreuth after the festival I went to Coburg a short distance away, where Mr. Pike, the American consul there, was busy giving his own money to stranded Americans. Here, I sent a communication to Secretary of State Bryan, as a result of which a special order was issued for accommodations for myself and son and daughter to transport us safely into Holland. From Coburg I went to Nuremberg, where I saw the first wounded soldiers returning from the front, and on August 23 we were put on a special train for Americans exclusively, which took us to the Hook of Holland. Everywhere the Germans were most courteous to Americans, and I cannot see how it is possible that Americans came back from there with reports of indignities heaped upon them."

"At any rate, I'm glad I'm back home in the land of my adoption. I am leaving to-day for Chicago, where I am going to rest until the 5th of October, when my season commences. This year is to be my busiest one thus far, according to the assurances given me by the Wolfsohn Musical Bureau, under whose management I am to tour. By the way, my protégé, the ex-policeman, Edward McNamara, is to appear on tour with me this season. He is now ready, having been studying singing for the past few years. He is going to appear at each of my concerts, except, of course, my engagements with symphony orchestras. My tour will extend as far west as Kansas City, south to Florida and east to New England, and will last continuously through until the festivals in June."

Charles L. Wagner has received the following cablegram from Rudolph Ganz, the pianist: "Arriving 18th Steamer *Antilles* Greetings." Mr. Ganz will thus be here in plenty of time to open his season at the Worcester Festival, September 25. His first New York recital will be on October 18.

Louis Siegel, the violinist, arrived on the *Megantic*, which docked at Montreal.

Mrs. Jessie Baskerville, the operatic coach, has written a letter to Blanche Duffield, the soprano, relating that she is at Santa Lucia Hotel, Naples. Mrs. Baskerville spent the Summer in Russia, and had much difficulty in getting from there to the Italian port.

Because of the war, Mary Garden's engagement at the Imperial Russian Grand Opera, in St. Petersburg, where she was to have sung this Winter, will be deferred until the cessation of hostilities. Miss Garden is reported to have gone to Paris to establish a hospital for the purpose of nursing the wounded French soldiers. Max Smith, music critic of the *New York Press*, has been detained in Munich with Mrs. Smith.

Frank Gittelton Heard From

All uncertainty regarding the homecoming of Frank Gittelton the young American violinist, has been swept away by a cablegram received by his father, Dr. Samuel Gittelton, of Philadelphia, and it is now known that the young artist will sail from Rotterdam aboard the *Nieuw Amsterdam* on September 12. Over a week ago Dr. Gittelton was notified by the steamship company that upon receipt of funds for the passage, Gittelton would be assigned to a stateroom on the first available boat, and now, arrangements are complete. Mr. Gittelton will make his American debut as soloist with the Philadelphia Orchestra in Philadelphia on October 30.

The family of Isidore Troostwyck have received word from him to the effect that he is safe in Holstein, Germany.

Paul Althouse Returns

Paul Althouse, the Metropolitan Opera Company tenor, arrived on the *San Guglielmo* from Naples, last week.

Arthur Shattuck, the American pianist, was still in Paris on August 23. On that date he addressed a letter to W. Spencer Jones, of the firm of Haensel and Jones, in which he said: "This war has so completely paralyzed everything on earth that I am beginning to wonder if piano playing ever really existed. I was agreeably surprised this morning, however, on learning that my tour of England during the month of November has not been cancelled, but is to be played."

Christine Miller, the contralto, was in Bad Reichenhall on the Austrian border on July 28 according to a letter received by Messrs. Haensel & Jones during the past week. Miss Miller says: "I have been here for a week in the Bavarian mountains. Fifteen hundred guests left yesterday to go home to Austria owing to the call to the colors issued by the Emperor. In Munich, before we left, all the cafés were filled with eager, anxious men, who sang national songs at every opportunity."

Margarete Matzenauer, the Metropolitan contralto, writing from Villa Ferrari, Casenatico, Italy, under the date of August 20, says to her managers, Messrs. Haensel & Jones: "I am sending you by express the music for all my concert programs, together with a large number of new selections which I have added to my repertoire during the Summer. I wish to assure you that I have my passage already engaged and will arrive in New York within a very few days."

"TO ARMS! TO KILL!" CRIES EUROPE. "TO WORK! TO SAVE!" REPLIES AMERICA

[Reprinted from The Music Trades of Sept. 12, 1914]

MAN to live must apply himself to agriculture, to industry, to commerce.

As the great nations of Europe have not only suspended or ceased these activities but given themselves over to destruction it devolves upon the people of the Western continent to devote themselves, with greater assiduity than ever, to work so that they may be in a position to supply the urgent needs of the European nations during the period of conflict and indeed for some time thereafter, for the war, even when ended, will leave Europe in a condition of indescribable exhaustion and desolation.

Thus the situation has created what is called "opportunities" for us.

If we seize upon these opportunities in a narrow, selfish, purely commercial spirit we may temporarily profit, but we shall ultimately fail, because we shall not build on that solid foundation which can alone secure for us permanent success.

The duration of the war will depend on many factors outside those of armaments, of victories or defeats by land or by sea, which are generally treated of in the press.

The probable entry into the conflict of Italy, Turkey and the various Balkan States, will tend to prolong the struggle.

Then, too, the forces engaged are such that no particular victory, one way or another, will bring matters to a climax.

If the British army in Belgium and France is defeated, if the French army is almost annihilated, if Paris is invested it would not end the war, just as it would not end the war if the German fleet were wiped out and both Berlin and Vienna were invested by the Russians.

The issues involved are tremendous. Each side already realizes what the price is that it would have to pay in case of defeat.

England's statesmen admit publicly that her very empire is at stake.

The Kaiser announces that the very existence of Germany is at stake.

The French cabinet publicly declares that the maintenance of France as a first-class power is at stake.

Belgium, even Holland, realizes that in case Germany is victorious she will occupy both countries, and so with the possession of Antwerp, the second largest port in the world, and with Rotterdam the outlet for the trade of the Rhine, she will at one stroke be able to dispute for and ultimately control the commerce of the seas.

England, Germany, France, Holland stand to lose the colonies that have made them rich.

France stands to be reduced to a third-rate power. Germany and Austria stand to be broken up into their con-

stituent kingdoms and nationalities, besides seeing Posen, Galicia made part of a new buffer State of Poland under Russian domination.

Russian stands to lose nothing but perhaps a million of men—which she can readily afford—and Russian Poland.

We see, therefore, how mistaken those are who would make us believe that the only real issue is one of Teuton or Slav domination, into which, without due reason, the English and the French and perhaps other nations to come have injected themselves.

The real fight is for the control of the trade and commerce of the world, and that brings the present main issue one between England and Germany, whatever the original or side issues may have been.

That is why the English Premier and Lord Kitchener are rousing England, and it is also why the German Emperor has called out even the lads of sixteen and the old men of sixty.

* * *

In considering this question of the probable duration of the war we must not be guided by the events of previous wars in the last century, and particularly not by the events of the Franco-German war in 1870.

In the first place, since the days of Napoleon the nations have never been so universally involved nor have they been so universally prepared nor have the issues at stake been so tremendous.

For nearly half a century Europe has been an armed camp. For that reason it will not be as easy as it used to be to bring one side or the other to its knees.

Then the situation in France is vastly different from what it was in 1870 when, under the third Napoleon, the army was unprepared and inefficient, and the political, business and social worlds were honeycombed with corruption.

This time, in every way, France is better prepared, sounder, cleaner, more harmonious. Besides if Germany can count on some assistance from Austria, France can count on England, Belgium, Servia and Russia.

Paris is better able to stand a siege. Even the fall of Paris, as we have said, would not bring France to sue for peace as before.

There is one other factor of supreme importance which has so far had little, if any, consideration, but which may act as a serious influence on the duration of the struggle.

What will be the attitude of the people as misery, want and pestilence get a greater grip upon them as the war progresses, as crop are not harvested, as agriculture, industry, commerce come to a standstill, as governments go bankrupt?

Already we hear of uprisings in Russian Poland, of bread riots in Berlin, of revolts of peasants and soldiers in some of the Austrian provinces.

Will the peoples, animated by so-called "patriotism," suffer to the end, or will

they rise as they did in the days of the Commune in Paris?

Some insist that this is as much a war of the peoples as of their governments. They point to the action of the Socialists (especially in Germany, where they form a large part of the population) who are all fighting in their respective armies.

Others were equally confident that should the war be prolonged through the Winter the agony will have become so intense that the masses will rise, women, children, all to put an end to militarism, to autocratic government, once for all.

Which will it be?

* * *

In any event the frightful conditions which now exist and their even more frightful consequences are going to give us Americans supreme opportunities to work, to become the saviour of outraged, exhausted humanity.

Among these opportunities not the least will be that we shall learn to become more self-reliant, to understand ourselves better, to appreciate more and more the inestimable advantages and resources which we have right here at home. It is not merely that we enjoy the blessings of peace, of abundant crops, of freedom from the burdens of the old world with their ever-present menace of race and religious antagonisms; it is not merely that our women will learn to set the fashions, instead of blindly and slavishly following those of foreign nations; it is not merely that we shall develop our own manufactures and resources, that we shall learn to visit our own resorts and drink their healing waters; it is not merely that we can make the slogan "Made in America" a patriotic catch phrase to indicate a standard of highest quality and efficiency, but that we have the grandest opportunity in our whole history to prove to the world what "Democracy" means to human progress and human happiness.

Already our women are leading in Red Cross work. Already our financiers and business men are straightening out the money, industrial and commercial tangle which the war has brought about. Already the nobler duty of man to man rather than a selfish exploitation of his misery and necessities is being preached from press and pulpit.

Thus this great Democracy of over a hundred millions, as yet inchoate, in large measure unassimilated, with the gravest possible problems still before it, will hold out not alone the torch of liberty to the world, but will bring nearer the day sung by poets, toiled for by statesmen, died for by heroic women, martyred peasants as well as martyred Presidents, the day when we shall have something like "Peace on earth and good will among men!"

John C. Freund

THE UPHEAVAL IN EUROPE

Described by Charles Henry Meltzer, the Noted Literateur and Critic, Mrs. W. R. Chapman, President of the Rubinstein Club, and Dr. O. P. Jacob, the Berlin Correspondent of "Musical America"

THE following letters will give some idea of conditions in Europe at the outbreak of hostilities.

As will be seen, Charles Henry Meltzer is still firm in the faith. He believes that the great outcome of the war will be to force Signor Gatti-Casazza and other managers to give opera in English. Mrs. William R. Chapman, recently returned from Germany, gives an intimate view of the scenes in Bayreuth when war was declared. As for Dr. O. P. Jacob, who was stranded in Athens, his trouble—outside of money matters—was how to swallow the newspaper report that Egypt had declared war on Germany, while Switzerland had declared war on England.

However, here are the letters:

What Charles Henry Meltzer Writes:

Comfort moderne
English spoken
Man spricht Deutsch

Hotel des Etrangers
PARIS le 16, Aug. 1914

My Dear John C. Freund:

I am on the edge of things—great, tragic, terrible things—and I can't get into the heart of them, without being shot. Scores of other scribes, more able than I have ever been, are waiting and watching, and some of us are eating out our hearts because we are denied the chance of seeing and describing the world-fight.

Twelve days ago I was caught suddenly in the net of fate in London.

You know what took me there—a plan for a "grand" opera in English, book by "Yours truly," music by a composer whose name you have been told and will, I am sure, not publish. All had gone well and I had lingered in London, working on my libretto.

Then wars began and, after two never to be forgotten days of uncertainty, England went in!

I was in Westminster Abbey a few hours before the decision was reached and published. Crowds of quiet and orderly men, women and children were walking up and down between the Houses of Parliament and Trafalgar Square. No cries, no "swank," no bravado! Only a grim, patient, resolute feeling of "If we must, we must!"

It did one good to see the crowd so calm.

And it was just the same in Paris. You would not believe how still and collected the people have been here after a few moments of quite natural heat and rage.

We are living in a perpetual Sunday—no commotion, no excitement and less business.

We who frequent the Café Napolitain sit, write and talk till, at 8 p. m., we are turned out.

We dine, more or less cheerfully, and at 9:30 are again turned out.

It might have pleased or pained you (according to your political taste) to hear the French recruits in Leicester Square and on the Channel boats wrestling with "Rule Britannia" and the "Marseillaise."

Alas! the French—as a nation—sing poorly!

Some of the French artists—who sing charmingly—are wondering if there will be any more cosmopolitan opera seasons in New York. *Qui sait?*

The one bright spot I can see in the tremendous tragedy, so far as music is concerned, is this: If the mobilization of the foreign artists, singers and musicians should upset the present arrangements of our Italian and Anglo-Italian opera managers they may have, at last, to give opera in English a chance in the great American opera houses!

Faithfully,
CHARLES HENRY MELTZER.

Don't know when I can get back. My steamer has been requisitioned. My youngest daughter is in Berlin, unable to get out. It's all fearfully interesting and fearfully trying.

What Dr. O. P. Jacob Writes:

Phalere, Grèce,
near Athens.
August 10th, 1914.

Dear Mr. Freund:

From my cable, which I sent yesterday from the American Legation in Athens, you will have understood that I have been brought up to a dead stop here. As soon as I can I shall leave for Italy on the next steamer to be had. From there I shall try my best to get into Germany, probably through Austria.

It may be of interest to note the influence of the war of nations on this seething corner, formed by Europe, Asia and Africa.

When I started from Genoa on the 21st of July for a much-needed "trip of repose" I little thought that my journey would terminate in a veritable Odyssee.

Upon our arrival in Alexandria, Egypt, conditions were still in such a state of unsettled fermentation that more than one means for a harmonious solution seemed possible.

What a change had taken place, however, when we arrived in Beyrout!

When, on the verge of starting for the interior of Syria, the American consul general of Beyrout very emphatically counseled me to desist from making the attempt.

It appeared that the unsettled state of affairs, with the likelihood of Turkey becoming involved in the conflict, was causing a state of utter lawlessness to develop throughout the country, back of Beyrout and Damascus.

Besides, this very able representative of our country—rather more efficient than many we send abroad, I am sorry to state—took pains to point out that unless I hurried back to Europe as quickly as possible, I might not be able to get there for several months!

How very right Mr. Hollis was was clearly proven on the very same day.

Suddenly all banking business in Beyrout was stopped!

A rush on everything laying claim to the name of "Yank" ensued. All foreign money—other than gold—was flatly refused!

By rare good fortune I succeeded in engaging passage on a Greek steamer going back to Alexandria. All the other lines had stopped their service.

This Greek steamer was literally crowded with Syrian, Armenian and other refugees, hastening to America to escape Turkish conscription.

On the biblical coast of Lebanon torch signals flamed up, during the night, informing the captain that a party of refugees in a rowboat desired to be taken aboard. As far as possible these requests were granted.

In Alexandria we heard that the war of nations was no longer a chimera, but a *fait accompli*!

Here again all the banks had closed and no money whatsoever was exchanged.

If you had time to go through the Arabian and Greek quarters and were lucky, you might find an enterprising money changer who would give you four pounds sterling for twenty-five dollars!

As England was not yet involved in the struggle, the Khedivial Mail Line—flying the British flag—still kept up its service.

Scarcely, however, had we left Alexandria for Constantinople on the *Osmanieh*, when the captain was distracted between orders and counter-orders from the board of directors in Alexandria. Now he was told to proceed toward Constantinople. Then again came an order not to leave the next port.

It seemed that the German warships *Goeben* and *Breslau* were cruising about these waters, which gave the directors of the Khedivial Mail Line much cause to worry, lest their largest and best steamer might be captured and looted.

Thus it came about that we were held up in Pireus, the port of Athens, for three days. In the meanwhile the Ottoman Empire seems to have been approaching something of a climax.

It was and is the consensus of opinion that while one might enter Turkey with comparative facility, it would prove an extremely difficult matter to get out again.

Under such unfavorable auspices I considered it more advisable to stop here

and to make the attempt to reach Berlin the other way round, i.e. to go to Italy and to try to get to Germany, through Austria.

This I am about to do, and if all goes well your correspondent will be in a position, in about two weeks, to get you a report on the effect the war seems to have on our artists in Europe.

The effect this war of the powers has produced in the Orient can scarcely be described in one sentence. Even Oriental fatalism seems to have been shaken!

Excitement everywhere, with a strong leaning of the sympathies towards France and England.

That Russia should be an allied power of these two is generally regretted.

There is no limit to the hair-brained reports that are circulated, published and believed.

For instance, a week ago a report appeared in print that Egypt had declared war on Germany and, laughable as it may seem, the astonishing bit of news had time to be born that Switzerland had sent England a declaration of war.

But why comment on these absurdities, which are only a degree more ridiculous than some of the geographical and other impossibilities that are concocted by some of the larger European parties; yes, and even by the International News Bureau.

The real, the authentic facts of this war will not be known till it is over!

O. P. JACOB.

What Mrs. W. R. Chapman (President of the Rubinstein Club) Writes:

BETHEL MAINE, Aug. 29, 1914.

My Dear Mr. Freund:

I have read your editorial in the issue of August 29 on "Some Causes of the World's Greatest War." It covers the subject better than anything I have read since this terrible calamity to all mankind started.

I have just returned from three months in Europe—came through the war zone on that never-to-be-forgotten Sunday, August 2.

Suffered discomforts and hardships, but was preserved from real danger and, with money for all needs, was able to help others less fortunate.

Reached home by S.S. *Athenia* from Glasgow to Montreal, coming in what was known as "second cabin extension," giving us all the privilege of the ship, which was not all that we desired. However, we came safely to port with 500 other American refugees—all thankful to be here! We were in Greece when the fatal shots were fired.

From Greece we went to Trieste, thence to Vienna, to Buda-Pesth, through the Dolomites and the Austrian Tyrol, through Oberammergau and the castle country of Bavaria to Bayreuth, where we remained for the week, hearing "The Ring," the "Dutchman" and the last performance of "Parsifal."

We were sitting at the table with Schumann-Heink when Theodor Siedl, who sang the part of *Klingsor*, came at the close of the second act to say "Good bye! Off for the war!"

Karl Muck's face was a study as he saw the members of his orchestra leaving, one by one. White as marble, he moved through the corridor to conduct the last act.

A solemn stillness, like that of death, hushed all the audience and, at its close, we fled—fled, with the strains of that wonderful music ringing in our ears—to find the streets alive with soldiers, the trains crowded!

Schumann-Heink begged me to fly at once for safety—to get to London and to America, and we "flew"—by train at 11:20 that night to Nuremberg. Thence, on an eventful trip of over fifty hours to the Hook of Holland.

Our baggage is all there—somewhere! We have not been able even to trace it. Only what we carried in our hands was saved!

We were put on and off trains, were examined again and again—our persons, our papers—bags were thoroughly searched—but we were treated courteously—under military orders.

We arrived in London the day that England declared for war!

We were at the Curzon Hotel, near St. James Park. Here we heard the bugle

call, each hour, for troops; heard the singing and shouting, and saw the crowds in front of Buckingham Palace.

Our booking home was on the *Amerika* of the Hamburg-American Line—useless, of course, under the conditions.

We received every courtesy from the American committee at the Savoy, but could not get the accommodations we required for ten days or more. Then, on their advice, we went to Glasgow, in Scotland, and sailed for home.

We were proud of the systematic, kindly way that the American gentlemen on that committee planned for relief and comfort.

We were proud of the American women who proved themselves equal to the emergencies, who endured every discomfort, showed all possible consideration for others and helped those less fortunate. Many of the cases of suffering were heartrending.

It was the most harrowing experience of a lifetime.

It is awful to witness the sufferings of the people.

I trust that your prophecy may come true. I believe it will.

Your views are of the highest and noblest for the uplift of all nations.

With me, on this trip, which began with the ancient history of Greece and ended in making history for future generations, were my sister, Miss Elizabeth Faulkner of Chicago, and Miss Julia E. Noyes of Portland, Me.

We rejoice to be in our native land once more—the home of the free! With sincere regards, most cordially,

(Mrs. Wm. R.) EMMA L. CHAPMAN.

Death of Georgine von Januschowsky-Neuendorff

Georgine von Januschowsky-Neuendorff, widely known as a dramatic singer in this country and abroad, died on September 6 in Bellevue Hospital, New York. She was sixty-four years old. She made her first appearance on the stage when she was sixteen years old in opera, and belonged to companies in Stuttgart, Freiberg, Gratz, Vienna and Leipzig, before coming to New York in 1880 as a member of Adolf Neuendorff's Germania Theater Company. Later she sang in light operas in the Abbey and Grau régime of the Metropolitan Opera House, and after that returned to Germany, where she had a great success.

The von Ende School of Music

Herwegh von Ende, Director

¶ A School of Music which is not merely content to supply the student with the best specialized training.

¶ It insists upon building a cultural foundation for a better understanding and superior achievement.

¶ The new schedules for the Prescribed and Elective Courses inaugurate an unusually high standard in the musical education of this country.

¶ Already celebrated for its faculty, the school is able to emphasize its artistic growth and to surround itself with an atmosphere of culture and esthetic taste that is of incalculable benefit to its students.

¶ Students enrolling for any major subject enter the supplementary classes without additional fee—reducing the cost of a comprehensive study of music to a minimum.

Write to the Secretary, Box 3, either for the new Fall Catalogue, a Schedule of either the Piano, Singing or Violin Departments, for Dormitory reservations, or for individual information.

The von Ende School of Music

44 West 85th St., New York City

FALL TERM OPENS
SEPT. 14th

POPULAR ORCHESTRA URGED IN ST. PAUL

**Musicians of Defunct Body Used
to Give Concerts at Low
Prices**

ST. PAUL, MINN., Sept. 7.—From the smoldering embers of the late St. Paul Symphony Orchestra there has arisen a flame of interest taking form in the organization of the People's Orchestral Association. This was effected last night at a meeting attended by representatives of the various commercial clubs and other civic bodies of the city. H. A. Blodgett was made president, H. B. Briggs, secretary.

It is said that there are about forty orchestral players stranded in St. Paul through the dissolution, so late in the season, of the St. Paul Symphony Orchestra. That these men may be secured; that the interest in orchestral music may not be allowed to die out; that St. Paul may keep its place as an orchestral city; these are the reasons put forth for pushing the new enterprise. Warville W. Nelson, a St. Paul man, is the proposed director.

The predominating idea in a proposed campaign appears to lie in an effort to reach "the people." To this end, a series of sixteen popular concerts on Sunday afternoons in the Auditorium is proposed, prices to range between fifty and fifteen cents. An effort is to be made to sell out the house in the disposal of season tickets.

F. L. C. B.

PRAISES CAMPAIGN FOR OUR STUDENTS ABROAD

**Returning American Woman Says Con-
ditions Have Been Even More Cor-
rupt Than Supposed**

BOSTON, Sept. 5.—Mrs. T. Edwin Reily with her daughter, Edythe Reily, arrived on the *Arabic* yesterday from war-ridden Belgium. Miss Reily was graduated as 'cellist from the Brussels University in June, and was to have continued her European studies this year. Mrs. Reily, who is a native of Grand Rapids, Mich., was present with her daughter during her course in Brussels University. She is an ardent admirer of MUSICAL AMERICA and a firm believer in its campaign for the betterment of conditions of American girls studying abroad. During their stay abroad, Mrs. Reily said that MUSICAL AMERICA was their "staff of life," and regretted that she had to leave her file of papers behind her. She was emphatic in the declaration that Mr. Freund was eminently right in what he said concerning conditions surrounding American girl students abroad.

"There is only one criticism," she said. "He did not go far enough. I would let a daughter go out once in a while alone, but if I had a boy I would put him in a glass case and keep him there, so corrupt are conditions in the musical centers of Europe."

Though regretting the present condition on the Continent, Mrs. Reily said that it would be the best thing that ever happened for the progress of American music and artists.

Toronto Choir's 1915 European Tour Definitely Abandoned

TORONTO, Aug. 31.—The sum of \$75,000, collected by dint of the hard labor of members and friends of the Mendelssohn Choir, Dr. A. S. Vogt, director, for the tour of England, France and Germany in 1915 has been returned to the donors. The trip is finally abandoned, as it is felt that, even were the war to cease in three or four months, the animosities would still flourish. Unless Germany could be included in the tour,

**WANTED—Violin Teacher with
orchestral experience for
Southern Conservatory. Send refer-
ences to E. T. Paul, 1229 Munsey
Building, Baltimore, Md.**

FINAL VACATION DAYS OF PROMINENT MUSICIANS



No. 1—George Copeland, the Boston pianist, in the Italian garden that surrounds his home in Auburndale, Mass. No. 2—Adalide Gescheldt, the vocal teacher, with C. Judson House, tenor, (on right), and Philip James, accompanist, at Chappaqua, N. Y. No. 3—Franz Kohler, the violinist, and Mrs. Kohler in their Erie, Pa., home. The dog is yclept Rimsky-Korsakoff. No. 4—Charles Wakefield Cadman, the composer, in his cabin, at Daoma Lodge, Estes Park, Col. No. 5—Ellison van Hoose, vocal teacher, (standing) and a party of pupils at Melody Lodge, his up-State studio. No. 6—Charles Gilbert Spross, the composer and pianist, and Joseph Mathieu, tenor, (on left) camping at Eagle River, Wis. No. 7—May Porter, one of Philadelphia's leading church organists, in the Colonial doorway of the old Haskell homestead, at South Harpswell, Maine. No. 8—Florence Anderson Otis, soprano, golfing in the White Mountains. No. 9—John Orth, the Boston pianist, lecturer and teacher, in Estes Park, Col., at an elevation of 8,000 feet above the sea level. No. 10—Carl Hahn, composer and conductor, at Merriewold, N. Y. No. 11—Hildegard Brandegee, the Boston violinist, with Ella Wheeler Wilcox, the writer, (on the left) at Short Beach, Conn. No. 12—Mary Jordan, the operatic contralto, trout fishing in the Pocono Mountains. No. 13—Horatio Connell, the baritone, (on the left) and his guide, after a fishing expedition in Maine.

the members thought it better to postpone all plans indefinitely.

R. B.

Early Start for Arthur Alexander's American Tour

M. H. Hanson last week received a letter from Arthur Alexander, the American tenor, resident in Paris, stating that Mr. Alexander, who under ordinary circumstances, would not have come to this country until early in February, will arrive in the near future for his

recitals. When Mr. Alexander gave his last recital of the season "tout Paris" in spite of the heat, assembled to hear the *lieder* singer present Schumann's song cycle, "Dichterliebe," which was followed by a brilliant program of French songs. At the close of the program the tenor courteously invited one of the guests, Myrna Sharlow, to sing some American songs. The young soprano complied and received an ovation from those who heard her for the first time as a singer of songs.

Lillian Sherwood Newkirk on Vacation in Maine

Lillian Sherwood Newkirk, voice teacher, of New York, has removed her studio from Aolian Hall to the Metropolitan Opera House Building, where she will open her classes on September 30. She has had an arduous Summer of teaching at her Norwalk, Conn., studio, and motored last week from Norwalk to her Maine camp, where she will remain until she reopens her studio.



JAN SIKESZ

THE DUTCH PIANIST

of whom the *Dresdner Neueste Nachrichten* says: "His technic is a highly developed one."

Management: ANTONIA SAWYER, 1425 Broadway, NEW YORK

MASON and HAMLIN PIANO

WAR WON'T HALT RUDOLPH GANZ'S AMERICAN TOUR



Above, Rudolf Ganz, the Swiss Pianist, from a Photograph Taken on August 1 at Clarens, Switzerland. Below, Anton Roy Ganz, Eleven-Year-Old Son of the Pianist. In the Background Are the Boy's Mother and Grandmother.

Americans will not be deprived by the war of the opportunity to hear Rudolph

Ganz, the eminent Swiss pianist, next season. Mr. Ganz has written his manager, Charles L. Wagner, of New York, that he will fill his contract in America if he can get a sailing, even if he has to go by way of Panama or Iceland.

At the first call of the army in Switzerland Mr. Ganz presented himself in Zurich. He had not been in active service for seventeen years, however, and so was not accepted. The pianist left himself at the disposal of his government. He has two brothers who are on the border now and all his other relatives are wearing the uniform.

"Romeo" and "Carmen" in Opening Week at Century

The second season at the Century Opera House will be inaugurated on Monday evening, September 14, with "Romeo and Juliet." Lois Ewell and Orville Harold will sing the principal rôles of "Romeo and Juliet." The second night will witness a performance of "Carmen" with Kathleen Howard in the name part, Morgan Kingston as *Don Jose*, and Louis Kreidler as *Escamillo*. The Gounod opera will include in its cast the names of Elizabeth Campbell, Augusta Lenska, Hardy Williamson, Henry Weldon, Alfred Kaufman, Thomas Chalmers, Frank Mansfield, Jerome Uhl, George Everett and John Mercer. The cast of "Carmen" will be completed by Helen Stanley, Muriel Gough, Elizabeth Campbell, George Shields, Hardy Williamson, Alfred Kaufman and George Everett.

Witek to Return to America

Anton Witek, the celebrated violin soloist and concert-master of the Boston Symphony Orchestra and his wife, Vita Witek, the eminent Berlin pianist, have been marooned in Berlin since the opening of the war, and a letter received by Herwegh von Ende from Anton Witek states that they will sail on the Holland-America Line October 10.

Daughter of Walter Damrosch Weds

Alice Damrosch, daughter of Mr. and Mrs. Walter Damrosch, was married September 5 to Hall Pleasants Pennington, of Baltimore. The ceremony was performed at the Summer cottage of the bride's parents on the shore of Lake Champlain at Westport, N. Y.

Jerome Hayes



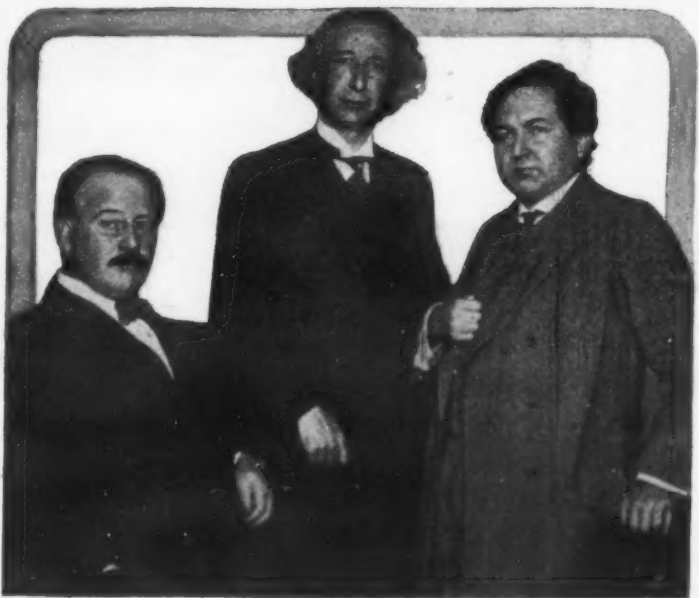
—Photo by Miahkin.

Teacher of Singing

WILL RESUME TEACHING OCT. 12th AT THE
HOTEL WOODWARD
Broadway and Fifty-fifth Street. Tel. 5000 Columbus
NEW YORK CITY

At his Summer home Torrington, Conn., R. D. No. 2,
until October first.

THE LIFE-LONG EXPERIENCE OF THESE EMINENT PIANO TEACHERS



—(c) Art Publication Society

Editorial Staff—Right to left, Leopold Godowsky, Emil Sauer and Frederic Lillebridge

PROGRESSIVE SERIES of LESSONS

This work, compiled and edited by Leopold Godowsky, Emil Sauer, Frederic Lillebridge and the late W. S. B. Mathews, comprises a complete text with graded lessons and exercises for a four-years' course in piano study. It is being adopted by the leading private teachers and music schools in the United States.

Full particulars as to the Progressive Series and detailed information concerning the attractive plan by which we offer it through teachers may be obtained by addressing a postal to Department A—The Art Publication Society, St. Louis, Mo.

is available
for your own
use in the
conduct of
your piano
studios—
through the
employment
of the Art
Publication
Society's

ANTONIA SAWYER

Announces that

MME. JULIA CULP

THE DISTINGUISHED LIEDERSINGER

will arrive in America early in October, instead of November as heretofore planned. The cancellation of her European engagements, owing to the war, has made this possible and renders her available for concerts during October.

(COENRAAD V. BOS at the Piano)

Inquiries should be made at once to

ANTONIA SAWYER
1425 Broadway, New York

STEINWAY PIANO USED



Dear MUSICAL AMERICA:

Two old proverbs occur to my mind, just now. They are:

"History repeats itself."

"Cherchez la femme"—(seek the woman in the case).

The French generals are repeating the blunders they made in 1870 in the Franco-German war, though much of the responsibility must be placed on the French ministry, and particularly on the war minister, who was recently forced to resign.

As for "the woman in the case," the revelations of the Caillaux trial show that French political life is honeycombed with intrigue and moral rottenness.

If the French, brave, industrious, honest to a degree but over-emotional had entrusted the direction of their affairs, civil as well as military, to patriots who were competent, instead of to ambitious demagogues, with an itching palm, who knew how to appeal to the impressionable French heart, the result would have been different.

Out of the conflicting reports from the bloody battlefields of Europe one fact is already clear, namely, that in order to get a little cheap glory and popularity by appeals to French *amour propre*, the war minister and his associates sent a considerable part of the army into Alsace and Lorraine. Thus they not only weakened their main line of defense by which the Germans promptly profited, but they were unable to go promptly to the aid of the valiant Belgians. Had they done this they would most probably—as their artillery is superior—have checked the German advance. They would also most probably have saved Belgium and turned the German right instead of seeing Belgium devastated, while their own left was being remorselessly pushed back, thus opening a direct road to Paris to the German armies.

True the ministry has been changed and an effort is being made to repair the mistake.

Now, you ask: "Where does the woman come in, in this affair?"

Beautiful, talented, resourceful, charming and tremendously ambitious politically as well as socially this particular type of Frenchwoman is the pivot around which the whole government in Paris revolves, and Paris—is France!

No Frenchman desirous of political advancement can succeed without her. Where he may have scruples, she has none. Whether she is married to the man in whose career she is interested does not trouble her! There is always a divorce possible and later legitimization of the *liaison*!

It is the story of the rise and fall of every French statesman for generations.

For this situation the French people are themselves responsible, so they have only themselves to blame when disaster overtakes them.

The subject has interest to the musical world for the reason that the same causes which have led to corruption in the government have led to complete demoralization in music and in drama in France.

The three great state supported institutions are the Grand Opéra, the Opéra Comique and the Comédie Française in Paris.

The *coulisses* of the opera houses are the recruiting grounds for the *seraglios* of the French politicians, while their stages are the dumping ground for their mistresses, and that is one of the main reasons why the Grand Opéra was on its last legs, before the war broke out, and that you are forced to listen to "artists" and "actresses" whose sole claim to at-

tention is the "protection" of some distinguished politician.

However, not long ago, during the Caillaux trial, the French press took the matter up and with characteristic frankness clamored for reform.

* * *

Some prominent musicians were discussing the attitude of the various leading daily papers with regard to the war in Europe. One spoke in the highest terms of the cabled despatches, especially from London, which are appearing in the New York *Herald*, which, by the bye, has always been noted for the fullness as well as accuracy of its foreign news.

I will let you into a state secret. Do you know who is directing the war news in London for the *Herald*?

Why, James Gordon Bennett himself! This distinguished veteran of the American newspaper world is at the helm, devoting his personal attention, night as well as day, to giving the readers of the *Herald* an unequalled war-news service. While his sympathies are naturally with the allies, for he has lived much in Paris, the home of the European edition of the *Herald*, still this has not caused him to be in any wise biased in his treatment of the news. He is too old and experienced a newspaper man for that. Mr. Bennett must now be well advanced in years and only recently recovered from a serious attack of illness; indeed, his life was at one time despaired of, so that his quiet assumption of the serious work and responsibilities involved is all the more notable.

Like Henry Watterson and others of the old school, Mr. Bennett shows us that neither age nor physical disabilities can deter a newspaper man from his duty, and especially from his opportunity.

* * *

About this time last year I told you that an *entente cordiale* had been established between Miss Geraldine Farrar and Maestro Toscanini. They used to be bitter enemies. One of the results of the *entente* I told you would be that the Metropolitan would open its season with "Carmen" with an extraordinary cast, consisting of Farrar, Caruso, Amato, with Toscanini conducting.

I rejoiced over the prospective operatic treat and prophesied for Miss Farrar one of the greatest triumphs of her brilliant career. The very reason which make her self-assertive *Madama Butterfly* impossible for me, however much others may admire it, convinced me that her *Carmen* would be a revelation.

Now, as you may remember, when Signor Gatti returned to New York to prepare for the opening of the season he was met by the reporters of the daily press. They asked for his plans. When he stated that he intended to open with Massenet's "Manon" the reporter of the New York *Tribune* said:

"We understood that you would open with 'Carmen.'"

"Where did you get your information?" asked Signor Gatti.

"From MUSICAL AMERICA," replied the reporter of the *Tribune*.

"Since when," retorted Signor Gatti, with a sarcastic smile, "did the New York dailies take their news from the weekly papers?"

This, as you may also remember, led to my endeavoring to make it clear to the distinguished Italian *impresario* that the New York dailies having all subjects and interests to cover did take much of their "news" from the various papers devoted to special and distinct fields of art, industry or commerce, and, as a rule, certainly of late years, courteously acknowledged the obligation.

I also took the opportunity to show Signor Gatti the particular value of a paper like MUSICAL AMERICA, which reached centers of musical interest and opinion all over the world.

There the matter rested.

Either I had been misinformed or for some reason or other the projected giving of "Carmen" with Farrar had been abandoned.

It is, therefore, with intense satisfaction that I see the announcement made that the present season at the Metropolitan will open with "Carmen" with Farrar, Caruso, Amato in the rôles of *Carmen*, *Don José*, *Escamillo*, with the enchanting Lucrezia Bori as *Micaela*. The incomparable Toscanini will conduct.

What a wonderful first night it will be!

All New York is sure to be there for the first night of the opera this year will be the real opening of the social season, as, to the despair of the milliners, the annual horse show has been abandoned, on account of the war.

The first night of the opera is always more of a social than a musical event anyhow. Friends meet after the Summer vacation. The public gladly seizes the opportunity to welcome old favorites. It likes to hear them in an opera that it knows.

If with all this the event can be made memorable by some important debut, so much the better.

Now "Carmen" with Farrar just meets all these requirements in an ideal way.

Individually, I rejoice because it shows that there was sound reason for what I told you last season.

Even a poor Mephisto doesn't like to print mis-information.

With the giving of "Carmen" with Farrar am I justified, unless Signor Gatti should change his mind or the *entente cordiale* between Farrar and Toscanini collapse and thus I be again shown to be a false prophet.

* * *

The official announcement that the seasons of the Boston Opera Co. and of the Chicago-Philadelphia Opera Companies have been abandoned, on account of the war and the impossibility of getting the singers who had been engaged over here, as some are serving in the armies of their respective countries, will have a notable effect on the musical season.

The Chicago hotelkeepers are already out with a wail of woe that they stand to lose over a million by the abandonment of the opera season there.

In other directions, however, the effect may be of benefit.

It certainly will give the Aborns the chance of their lives, if they are wise, adopt a considerate policy and fulfill the promises they have made.

After their season in New York they can now go to Boston, Philadelphia, Chicago—find instead of competition a public hungry for opera.

There is another aspect to the situation which merits attention.

In the last few years the positive craze for opera in this country has not only overshadowed interest in all other musical performances, but has eaten up most of the public's cash which was available for musical entertainment.

Some of the millions that were spent for opera all over the country last season will now go to support the many worthy orchestral and other musical performances. Not only our own singers and musicians but the foreign artists who will manage to get here for concert tours will undoubtedly be able to secure a larger patronage.

So the old adage "'tis an ill wind that blows nobody good" is likely to prove true once more. Your

MEPHISTO.

URGES REFORMS "FROM WITHIN" IN MUSIC TEACHING PROFESSION

Herwegh von Ende Maintains that Standardization Can Best Be Brought About in this Way—Would Place Control of Musical Matters in Hands of Educators—What Graduation from a Music School Should Mean

ONE of the direct effects of the European war upon music in this country has been the stimulation of interest in American music schools. The enforced ban on the exportation of our music students to European schools will provide a new and large field of patronage for conservatories in the United States.

One of the institutions in New York which has already felt the effects of these new conditions is the von Ende School of Music, of which Herwegh von Ende is director.

Mr. von Ende's ideal has been to maintain in his school a standard of the highest possible character and only lately he completed a schedule of work covering the various branches of music taught at his institution which has aroused the hearty indorsement of serious musicians who recognize in his plan a formidable effort to elevate the musical educational life of America.

Regarding various plans to standardize the profession of music teaching Mr. von Ende said in an interview this week:

"If all our institutions and private instructors would begin their reforms at home instead of preaching what they themselves do not practice, it would not require many years to see a marked improvement. In two generations we could boast of possessing a real standard of musical instruction, but if we persist in continuing to regard musical education—musical art—as incapable of taking a firm stand and adjust existing evils by constant compromise, we are not alone hindering our educational and artistic progress, but are responsible for fostering a false attitude toward musical education in this country.

"To quote Hugo Muensterberg: 'In Germany Germans serve education and educators—in America education and educators serve Americans. The Americans are still too much inclined to scholarship in order to master scholarship, while the Germans try to serve scholarship. For the Americans scholarship is a tool, but for the Germans an altar. And therefore to the Americans the scholar is an artisan, and to the Germans the scholar is a priest.'

"There is a world of thought in this statement, and if we would only begin to realize the truth of these words there

might be some hope of our developing along sane and logical lines.

"To-day America is opera mad—music mad—and this seems a most opportune moment to fight for the recognition of the educator as the true leader of musical affairs and to wrest control from those who are unfit by education, environment—or ability.

"Since the general educator has become more and more a factor in matters of public interest—as our diplomats, statesmen and presidents prove, let the musical educator at least have entire control of matters musical.

"As educators furnish the foundation for training in all professions and arts, it seems strange that so many of our famous virtuoso-artists, for the sake of publicity, and to impress the public, should repudiate their teachers and the teaching received, and misinforming the public by claiming to practice only one or two hours daily, some not at all, and to owe all their accomplishments to themselves alone. This is a serious abuse, for many students are influenced by such reports concerning celebrities and the conscientious educator has great difficulty in impressing the students with the urgent necessity of long and serious study.

"No society or association can remedy our evils or improve our conditions. The profession alone can change matters by beginning with its own work, by producing higher mentalities and broader minds who can see a little beyond their own selfish interests.

"The uprising against questionable teaching has come late enough; don't let us waste any more time—be honest with ourselves. Let us prove our sincere desire to raise the standard of our profession by doing something more fruitful of results than mere talking will do.

"Graduation from a musical institution should mean as much to music as graduation from a university means to general education. So far, there is always a compromise somewhere. The pianist who excels as pianist is graduated without being able to lay claim to thorough musicianship; likewise, the violinist and the singer.

"There are certain requirements that make up the qualities of a thoroughly equipped musician, and it seems only just that a musician who has not mastered those requirements should not be given a diploma of graduation."

Study Music In America This Year

OBERLIN CONSERVATORY OF MUSIC OBERLIN, OHIO

Offers unusual opportunities for advanced study of music in all its branches. Enjoys the intellectual and social life of Oberlin College. Faculty of 36 specialists. 816 students last year from 42 states and 6 foreign countries. High school course or equivalent required before devoting whole time to music or entering courses leading to degree of Mus. B. Fall term opens Wednesday, September 16th. Send for catalogue and musical year book.

CHARLES W. MORRISON, Director



MAUDE KLOTZ

Distinguished American Soprano

AVAILABLE FOR

RECITALS
FESTIVALS

CONCERTS
ORATORIO

DURING THE ENTIRE SEASON
1914-15

OPINIONS OF NOTED AMERICAN COMPOSERS

OLEY SPEAKS:—

COMPOSER OF "TO YOU," "MORNING," ETC.

"Miss Klotz disclosed a soprano voice of much charm. She proved to be a song singer of unusual ability. She made her songs—all of them—interesting, and her voice of particular freshness of quality was heard to advantage in these as well as in the difficult aria from Charpentier's 'Louise.'"

CHARLES GILBERT SPROSS:—

COMPOSER OF "WILL O' THE WISP," ETC.

"I have had the pleasure of accompanying Miss Maude Klotz in concert and her beautiful voice and excellent interpretation were a delight. Added to this is a fine personality."

LOUIS VICTOR SAAR:—

COMPOSER OF "THE LITTLE GRAY DOVE," ETC.

"Her charming artistry and lovely voice were fully appreciated here (Cincinnati). She is certainly an ideal interpreter of songs."

A. WALTER KRAMER:—

COMPOSER OF "A NOCTURNE," "ALLAH," ETC.

"Both in the matters of artistic singing and interpretative ability Maude Klotz is one of the few young American singers who holds the attention of her hearers. Her career, already a notable one, bids fair to be one of the most brilliant in American musical annals."

PAUL BLISS:—

COMPOSER OF "COME OUT MR. SUNSHINE," ETC.

"The singing of Miss Maude Klotz was a real treat. I have never heard Saar's 'Little Grey Dove' sung so well."

DR. FELIX JAEGER:—

COMPOSER OF "WENN DER VOGEL NASCHEN WILL," ETC.

Conductor, Northeastern Saengerbund of America

"In my opinion Miss Maude Klotz is one of, if not the greatest, German-American concert sopranos, for not only is her voice rich and beautiful, but the musicianship she shows in mastering difficult choral works at short notice is astonishing."

For Terms and All Particulars, Address Immediately

R. E. JOHNSTON	:	:	:	:	:	1451 BROADWAY, NEW YORK
G. DEXTER RICHARDSON	:	:	:	:	:	ARBUCKLE BLDG., BROOKLYN
OR HAENSEL & JONES	:	:	:	:	:	AEOLIAN HALL, NEW YORK

ECHOES OF MUSIC ABROAD

War Causes Indefinite Postponement of Two of England's Important Music Festivals—Fokine Explains Fundamental Principles of the New Russian Ballet as Distinguished from the Old School of Virtuosity—Mischa Elman on First Tour of Australia Has Support of French-Canadian Soprano—Melba Active for Red Cross at Her Old Home

TWO at least of the great English festivals arranged for this Autumn have been postponed indefinitely because of the war, the two concerning which the official statement has gone forth being those that were to have been held at Worcester and Norwich.

The Worcester Festival, as a matter of fact, was to have been held this week, on the 8, 9, 10 and 11. This musical meet is otherwise known as the Three Choirs Festivals, taking that designation from the fact that it is organized by the combined choirs of Gloucester, Worcester and Hereford. It seems particularly unfortunate that it could not have been held this year inasmuch as the sales on the first day on which the plan was opened constituted a record, over \$6,000 in seat value having been booked. Moreover, Sir Edward Elgar and others who attended the first combined rehearsal were so favorably impressed by the quality of the choral work as to pronounce the chorus the best they had ever heard.

Three novelties were to have been presented at this festival—a Fantasy, founded upon passages in Dante's "Divine Comedy," for tenor solo, chorus and orchestra, by Dr. Walford Davies; "Thou Judge of Quick and Dead," for soprano solo, chorus and orchestra, by Alexander Brent Smith, and Four Hymns, for tenor solo and string orchestra, by Dr. Vaughan Williams. Otherwise the large works to have been performed were "The Messiah," "Elijah," Part I of "The Creation," Bach's Mass in B Minor, Elgar's "Dream of Gerontius," Verdi's "Requiem" and Parry's "Blest Pair of Sirens." Then, as all the concerts with but one exception were to have taken place in the cathedral, a feature was to have been made of the cathedral services, with the music drawn from Gibbons, Purcell, Greene, Tallis, Farrant, Boyce, Wesley and Walmisley, as well as modern composers.

The principal soloists engaged for Worcester were Mme. Noordemier-Reddingius, the Dutch soprano; Carrie Tubb, Ruth Vincent, Louise Kirkby-Lunn, Mme. de Hann-Manifarges, Sara Silvers, John Coates, Gervase Elwes, Stuart Wilson, Herbert Heyner, Charles Mott and Robert Radford. The instrumental corps engaged was the London Symphony Orchestra.

The Norwich Festival was to have been held at the end of October, with two concerts a day for four days, from the 28th to the 31st. Two novelties composed especially for this festival are a symphonic poem, "The Tinker's Wedding," by Hamilton Harty, and a tone poem "Spring Fire," by Arnold Bax.

But British music was also to have been represented by Balfour Gardiner's "News from Whydah," Sir Hubert Parry's "Vision of Life," Part I of Granville Bantock's "Omar Khayyam," Dr. Ethel Smyth's "Hey Nonny No!," Elgar's "Sea Pictures" and Parts I and II of Coleridge-Taylor's "Hiawatha." The time-honored "Elijah" was to have been the opening "bill," while the other "whole program" works chosen were Saint-Saëns's "Samson and Delilah" in concert form, Wagner's "Parsifal" in concert form and Bach's "Passion According to St. Matthew."

With the Queen's Hall Orchestra, under Sir Henry Wood's baton, engaged there were to have been this interesting array of soloists: Teresa Carreño, pianist; Lady Speyer, violinist; Ainö Ackté, Agnes Nicholls, Carrie Tubb, Juanita Aitken, Elsa Oswald, sopranos; Clara Butt, Mme. Kirkby-Lunn, Phyllis Lett, contraltos; Gervase Elwes, John Coates, Gwynne Davies, tenors; Clarence White-

hill, Herbert Heyner and Norman Allin, baritones and bass.

MISCHA ELMAN evidently has found marked favor in the eyes of his first Australian audiences. He

"L'Après-Midi d'un Faune," with Nijinsky's notorious realism, that we feel as though we were on speaking terms with it without having actually seen it.

Michel Fokine is the artistic head of this troupe. Despite the interest London showed in his ballet arrangements



Ferruccio Busoni as Conductor

Busoni's claims to greatness are three-fold: as pianist, composer and conductor. He is expected in America during the forthcoming concert season although no definite word as to his present whereabouts has been received by his New York manager since the outbreak of the European war.

opened this, his initial Australasian tour, with a series of concerts in Melbourne, which he followed up with a series of five in one week in Sydney. That is the way they do in Australia. The visiting artist gives a number of concerts only a day or so apart in each of the largest cities visited before proceeding to the next town and afterwards returns, if the prospects warrant it, for additional appearances in the larger centers before leaving the country.

Eva Gauthier, the French-Canadian soprano, who has been a special success in the Antipodes, is Elman's assisting soloist on this tour and Percy Kahn is again with him as his accompanist. The tour is to comprise forty concerts.

ALTHOUGH we on this side of the Atlantic have not yet made the acquaintance of the Diaghelev Russian ballet, so much publicity has it received of late years, more especially in connection with its production of Richard Strauss's pantomime, "The Legend of Joseph," in Paris and London and, before it, its stage version of Debussy's

and productions at Drury Lane during Sir Joseph Beecham's season this Summer it was obvious to many that the principles and aims guiding him in his work were frequently not understood by patrons.

The misconceptions that arose finally prompted him to write a long and illuminating letter to the London Times, in which he points out that some mistake this new school of art, which has arisen only during the last seven years, for the traditional ballet which continues to exist in the Imperial theaters of St. Petersburg and Moscow, and others mistake it for a development of the principles of Isadora Duncan, while as a matter of fact the new Russian ballet is sharply differentiated by its principles both from the older ballet and from the art of the distinguished American dancer.

The five cardinal principles as laid down by M. Fokine are set forth by him as follows:

Not to form combinations of ready-made and established dance-steps, but to create in each case a new form corresponding to the subject, the most express-

ive form possible for the representation of the period and the character of the nation represented—that is the first rule of the new ballet.

The second rule is that dancing and mimetic gesture have no meaning in a ballet unless they serve as an expression of its dramatic action, and they must not be used as a mere *divertissement* or entertainment, having no connection with the scheme of the whole ballet.

The third rule is that the new ballet admits the use of conventional gesture only where it is required by the style of the ballet, and in all other cases endeavors to replace gestures of the hands by mimetics of the whole body. Man can be and should be expressive from head to foot.

The fourth rule is that the expressiveness of groups and of ensemble dancing. In the older ballet the dancers were ranged in groups only for the purpose of ornament, and the ballet master was not concerned with the expression of any sentiment in groups of characters or in ensemble dances. The new ballet, on the other hand, in developing the principle of expressiveness, advances from the expressiveness of the face to the expressiveness of the whole body, and from the expressiveness of the individual body to the expressiveness of a group of bodies and the expressiveness of the combined dancing of a crowd.

The fifth rule is the alliance of dancing with other arts. The new ballet, refusing to be the slave either of music or of scenic decoration, and recognizing the alliance of the arts only on the condition of complete equality, allows perfect freedom both to the scenic artist and to the musician. In contradistinction to the older ballet it does not demand "ballet music" of the composer as an accompaniment to dancing; it accepts music of every kind, provided only that it is good and expressive. It does not demand of the scenic artist that he should array the ballerinas in short skirts and pink slippers. It does not impose any specific "ballet" conditions on the composer or the decorative artist, but gives complete liberty to their creative powers.

These are the chief rules of the new ballet. If its ideals have not yet been fully realized its purpose at any rate has been declared plainly enough to split not only the public and the press but also the members of the St. Petersburg ballet into two opposing groups, and has led to the establishment of that "Russian ballet" which visits all foreign countries and is often mistaken for the traditional Russian ballet which still continues its existence in Moscow and St. Petersburg.

THERE has been some concern expressed in Italy as to the deterioration of Paganini's violin, the famous Guarnerius the great fiddler bequeathed to his native town of Genoa on condition that the instrument should be carefully preserved. No violinist is ever permitted to play on it. But the worm has violated its sanctity, it has been discovered, and now threatens it with destruction.

It appears that the presence of the little visitors was suspected some time ago, but experts exonerated them. Now, however, they have been caught in the act and as the good Genoese value as a precious relic the historic fiddle of their illustrious fellow-townsmen, they are faced with a dilemma. The experts claim that the worm will cease its inroads if the violin is played on regularly, as the vibration makes existence there intolerable for the undesirable tenant.

"But," asks *Music*, "who is to play on Paganini's violin? It is regarded as a super-violin from the fact that the renowned maestro by its means haled the souls of men and women whither he would, and to evoke its divine sounds by a common mortal would be nothing short of desecration."

The Genoese authorities are afraid to entrust the fiddle to any one and are asking for advice.

NELLIE MELBA, who is now at her old home in Melbourne, where she arrived just about the time the European conflagration burst forth, has offered to arrange a concert in aid of the fund for establishing an Australian branch of the British Red Cross Society. The offer has been gratefully accepted by Lady Munro Ferguson, to whose initiative the movement is due.

J. L. H.

MORATTI

School of Bel Canto

For four years the only assistant of the late G. B. Lamperti

BERLIN, MOTZSTRASSE 53

MRS. KING CLARK

MEZZO-SOPRANO

(of Berlin)

First American Tour 1914-15

Exclusive Management:
Concert Direction, M. H. HANSON, New York

HOWARD WELLS

PIANIST AND TEACHER

Authorized Representative of Leschetizky.

BERLIN, Germany. Kufsteinerstr. 6



Agide Jacchia



Lois Ewell



Gustaf Bergman



Bettina Freeman



Helen Stanley



Orville Harrold



Florence Macbeth



Jacques Coini



Kathleen Howard



Morgan Kingston



Elizabeth Campbell



Josef Pasternack



Henry Weldon



Luigi Albertieri



Albertina Rasch



Ernst Knoch



Muriel Gough



Hardy Williamson



Alice Eversman



Louis D'Angelo



Frank Phillips



Maude Santley



Josiah Zuro

CENTURY OPERA HOUSE

CENTRAL PARK WEST AT 62ND & 63RD STS., NEW YORK

Telephone COLUMBUS 8800

MILTON and SARGENT ABORN, General Managers

20 WEEKS OF GRAND OPERA OPENING SEPTEMBER 14

Mon. Wed. Thurs. SEP. 14-16-17-19
Nights & Sat. Mat.

ROMEO AND JULIET

Tues. Night, Thurs. SEP. 15-17-18-19
Mat., Fri. & Sat. Nights

CARMEN

Mon. Wed. Thurs. SEP. 21-23-24-26
Nights & Sat. Mat.

Tues. Night, Thurs. SEP. 22-24-25-26
Mat., Fri. & Sat. Nights

WILLIAM TELL

Mon. Wed. Thurs. SEP. 28-30, OCT. 1-3
Nights & Sat. Mat.

Tues. Night, Thurs. SEP. 29, OCT. 1-2-3
Mat., Fri. & Sat. Nights

TRAVIATA

Mon. Wed. Thurs. OCT. 5-7-8-10
Nights & Sat. Mat.

Tues. Night, Thurs. OCT. 6-8-9-10
Mat., Fri. & Sat. Nights

LOHENGRIN

Mon. Wed. Thurs. OCT. 12-14-15-17
Nights & Sat. Mat.

Tues. Night, Thurs. OCT. 13-15-16-17
Mat., Fri. & Sat. Nights

IL TROVATORE

Mon. Wed. Thurs. OCT. 19-21-22-24
Nights & Sat. Mat.

Tues. Night, Thurs. OCT. 20-22-23-24
Mat., Fri. & Sat. Nights

THE JEWELS OF THE MADONNA

Mon. Wed. Thurs. OCT. 26-28-29-31
Nights & Sat. Mat.

Tues. Night, Thurs. OCT. 27-29-30-31
Mat., Fri. & Sat. Nights

FAUST

Mon. Wed. Thurs. NOV. 2-4-5-7
Nights & Sat. Mat.

Tues. Night, Thurs. NOV. 3-5-6-7
Mat., Fri. & Sat. Nights

PAGLIACCI AND CAVALLERIA RUSTICANA

Mon. Wed. Thurs. NOV. 9-11-12-14
Nights & Sat. Mat.

Tues. Night, Thurs. NOV. 10-12-13-14
Mat., Fri. & Sat. Nights

TANNHAEUSER

Mon. Wed. Thurs. NOV. 16-18-19-21
Nights & Sat. Mat.

Tues. Night, Thurs. NOV. 17-19-20-21
Mat., Fri. & Sat. Nights

LUCIA DI LAMMERMOOR

PERFORMANCES IN ITALIAN:

TRAVIATA, Oct. 5 & 7

TROVATORE, Oct. 19 & 21

GIOIELLI DELLA MADONNA,

Oct. 26 & 28

PAGLIACCI & CAVALLERIA, Nov. 9 & 11

PERFORMANCES IN GERMAN:

LOHENGRIN, Oct. 12 & 14

TANNHAEUSER, Nov. 16 & 18

All other performances in ENGLISH

OPERAS TO BE PRESENTED DURING THE TEN
WEEKS BEGINNING NOVEMBER 23 ARE
TO BE SELECTED BY POPULAR VOTE

POPULAR CONCERT EVERY SUNDAY
NIGHT Beginning SEP. 27

NIGHTS & SATURDAY | THURSDAY MATINEES
& HOLIDAY MATINEES | & SUNDAY NIGHT CON-
25c TO \$2.00 | CERTS, 25c TO \$1.00

CENTURY LYCEUM and CONCERT HALL

IN THE CENTURY OPERA HOUSE

SEATING CAPACITY 780 Fully Equipped Stage and Dressing Rooms. 4 Fast Elevators of 25 Capacity Each. Tea Room, Restaurant and Cafe Service in the Building.

RENTALS FOR CONCERTS, RECITALS, THEATRICALS, ETC. NOW BEING BOOKED
FOR THE SEASON 1914-15. ADDRESS LYCEUM DEPT., CENTURY OPERA HOUSE.



Erzel Gutl



Thomas Chalmers



Edmund Makall



Hugo Riesenfeld



Alfred Kaufman



Alexander Smallens



Louis Kreidler

CAPE COD PAGEANT MARKS ADVANCE IN MUSICAL UNITY



Pageant of Cape Cod. Finale: "The Glory of America." Singing "The Star Spangled Banner"

—Photo by Small, Buzzards Bay

By WILLIAM CHAUNCEY LANGDON

AN advance step was taken in the Pageant of Cape Cod in the development of the modern pageant as a musical as well as a dramatic art-form, and another opportunity was given and successfully used to add to the notable achievements of American music. The purpose of this pageant was to contribute toward the unification of the rather incohesive communities of Cape Cod, and the occasion was the epoch-making event of the completion of the Cape Cod Canal. The pageant grounds were on the banks of the canal itself in the town of Bourne, near the Buzzards Bay end of the canal. There were four performances, on August 15, 17, 18 and 19. The master of the pageant was William Chauncey Lang-

don, whose work has several times been noticed in the columns of *MUSICAL AMERICA*, and the composer of the music was Daniel Gregory Mason.

It has been one of Mr. Langdon's purposes in his pageant work from the beginning to make opportunity for American composers to give expression to their musical ideas.

In the Pageant of Cape Cod the first, and fifth of the musical scenes are constructed from the same motifs, treated in a richly varied manner, and the second and fourth are composed with direct relation to these for the effect of contrast. Also, in the short passages of music played by the orchestra between the historical episodes, themes were repeated from the major series, thus further serving to bind the whole pageant or to interweave it into a musical unity.

For instance, after the first historical episode, which represented the landing of *Bartholomew Gosnold* in 1602, the orchestra played the "Ocean" theme from the introduction: "The Formation of the Cape," effectively suggesting the temporary character of that first appearance of white men on the sandy cape in the midst of the seas; as *Gosnold* and his sailors returned to their ship and sailed away the sound of the open sea surging over the world again called to mind the fact that the time when the historic life of the cape was not had only been briefly interrupted, not ended. So, after the episode of "The Pilgrims on the Cape," the theme of the "Life-Saver," the chief motif of the pageant was played; with their coming the historic life of the Cape was rescued from the waste of the waters.

The outline of the Pageant of Cape Cod was as follows, the musical numbers being indicated by Roman numerals:

- I. Introduction: The Formation of the Cape.
 1. Bartholomew Gosnold, 1602.
 2. The Pilgrims on the Cape, 1620.
 3. The Early Quakers, 1657.
- II. Interlude: The Dream of the Canal.
 4. Strangers and Pirates in the Offing, 1717.
 5. The Barnstable County Court, 1774.
 6. The Bombardment of Falmouth, 1814.
- III. Interlude: The Storm.
 7. The Commerce of the Seas, 1847.
 8. The War of the North and South, 1864.
 9. The Contented Life, 1890-1910.
- IV. Interlude: Fortune.
 10. The New Cape, 1914-1920.
- V. Finale: The Glory of America.

The sea made the Cape itself and has always made and dominated the character of the people of the Cape. Expressive of this first essential fact, the Introduction, "The Formation of the Cape," with orchestral music and large dance opened the pageant. The chief musical motif of the pageant, the motif of the "Life-Saver," sounds clear and strong from the full orchestra, proclaiming the power that conserves all life. Then there

follows the sound of the open sea surging over the world. From one side there sweeps forward a mass of dancers costumed in the gorgeous colors of the deep sea water; from the other side another mass of dancers in the lighter colors of the coastal waters.

Novel Costume Effects

In tidal motion these surge up toward each other and recede, leaving between them long stretches of sand-beings, boys and girls in the colors of the beaches and sand-dunes, which gradually take the configuration of the *Cape*, leading up to the climax when the motif of the "Life-Saver" is again heard dominant, as the waters recede before the lasting sovereignty of the Land and of its child, the spirit of the *Life-Saver*, that arises from it, that hovers over it and that from it reaches out over the waters. There were more than two hundred young men, women and children in this dance. The marvellous costuming of these dancers and of the other symbolic figures of the pageant was done admirably by Marion Langdon with novel use of textiles in double or triple overlay with ref-

[Continued on next page.]

MR. WILLIAM S. BRADY

TEACHER OF SINGING

desires to announce the opening of his studios for this season.

STUDIOS: 1030-1031 AEOLIAN HALL, NEW YORK

HELEN

WARE



Recitals of
Hungarian-Slav Music
Unique and Fascinating
Excl. MANAGEMENT
Laszlo Schwartz, 1170 B'way, N. Y.

LULU GALVAN

SOPRANO

CONCERT — RECITAL

Address: 527 West 124th Street, New York



Katharine
In America
Jan.—April
1915

GOODSON

"A POETESS OF THE PIANO"

KNABE

ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

Piano Used



REBECCA DAVIDSON

PIANISTE

Management: WALTER ANDERSON, 171 West 57th Street, New York

ANNOUNCEMENT

Ziegler Institute of Normal Singing

Incorporated in 1910 by the BOARD OF REGENTS of the State of New York.

METROPOLITAN OPERA HOUSE,
1425 Broadway, New York.

IMPORTANT

All graduates made self-supporting through the singing voice.

Students developed vocally, musically and dramatically.

SPECIAL

Dalcroze Department to bring out latent faculties for rhythm.

Mme. Anna E. Ziegler, Director

N. B.—The Ziegler Institute of Normal Singing is the only school in which the director takes personal responsibility for all voices.

School opens October 1st. Private lessons during the month of September.

NELLE BOUTELLE

Prima Donna Soprano

IN SONG RECITALS

Personal Address:

244 West 56th Street NEW YORK

NICHOLSON

Recitals — Causeries Musicales

Specialty: Song Interpretation in English and Russian. For terms and dates address

103 West 55th Street, New York City.

RUTH K. EMBLEN

Highest Soprano in the World

COURT STUDIO

WHEELING, W. VA.



ADELAIDE FISCHER, Soprano

Soloist for The Singers Club of New York. Aeolian Hall, 1914. Available for concert dates. Personal Representative, John H. Livingston, Jr., 389 Fifth Ave., New York.

MYRTLE ELVYN

Renowned American
PIANISTE



NOW BOOKING FOR

American Tour
1914 - 1915

Concert Direction
HARRY CULBERTSON
Fine Arts Building :: CHICAGO
KIMBALL PIANO USED

GEORGE HAMLIN

will without fail fill his
engagements in America
next February, March
and April

Haensel & Jones, New York

YEATMAN GRIFFITH

Solo teacher of FLORENCE MACBETH
PRIMA DONNA COLORATURA of the CHICAGO
OPERA CO.
Studios: Holland House—148 Maida Vale, London

DOROTHEA THULLEN

SOPRANO

Management: FRED O. RENARD
216 West 70th Street, New York, N. Y.
Personal Address: 128 South 17th St. Philadelphia, Pa.

CLARENCE ADLER

Concert Pianist—Instruction
STUDIO: 1130 Aeolian Hall, NEW YORK

TOLLEFSEN

Carl H. Trio August Schnabel
Violinist Pianist
Willem Durieux, 'Cellist

Address: 1166 Forty-fifth Street, BROOKLYN

GERTRUDE MANNING

LYRIC SOPRANO

Sole Direction:
R. E. JOHNSTON, 1451 Broadway, New York

'An Artistic and Individual Program'

AUGETTE FORÊT

COSTUME RECITALS

Bergerettes, Ariettes, Operette, Old English Songs.
London and the Continent April to October. In
America October to March. Address
GEORGE C. TURNER, Personal Representative
1 West 34th St., New York. Phone 2158 Greeley

MARGARET Keyes

Contralto
Concerts,
Oratorio,
Recitals

Management:

WOLFSOHN BUREAU, 1 W. 34th St., New York

Byford Ryan

THREE YEARS LEADING TENOR
OPERA COMIQUE, BERLIN
VOCAL STUDIO

28 West 63d Street New York

CAPE COD PAGEANT MARKS ADVANCE IN MUSICAL UNITY

[Continued from page 11.]

erence to the effect of their motion in the
sunlight.

Miles Standish was the first to advocate and attempt the making of a canal to connect the waters of Massachusetts and Buzzards Bays. Since his time the project has been repeatedly taken up and repeatedly abandoned, Washington, at the time of the siege of Boston, being one of those who was interested in it. The Interlude, "The Dream of the Canal," was a dramatic pantomime enacted to orchestral music. Standish comes with a group of his Pilgrim neighbors and indicates to them his idea of a canal to join the two bays, as well as to a group of Dutch traders. Indians passing on a portage, representative of the eternal conservative, scoff at the absurdity of the idea. The efforts of the indomitable Captain, however, are unavailing, and give way to failure and disappointment.

Reaches Musical Height

From the shadows of the past come the other generations who took up the project and who like Standish were unsuccessful, the music expressing with wonderful beauty the pathos of the hopes of the successive years. Then from the depths of despair there rings out on the trumpets the motif of "Final Success," Standish, Washington and the others lift their heads and turn to see the great iron draw-bridge open to the sky and a ship sail through along the completed canal, the achievement of their dreams. In the music of this interlude, culminating in the grandeur of this theme of "Final Success," Mr. Mason reached a superb height and produced an effect that thrilled the entire audience with sincere exaltation.

After wave on wave of history had passed in the pageant drama, the Interlude, "The Storm," brought back the themes and ocean ideas of the major series of the pageant in a large and tragic completeness of expression. With the same dancers as the Introduction, the angry seas whirl themselves upon the quieter waters of the Bay. The Sand-beings of the Cape interpose to protect the Bay from the fury of the Ocean and take the brunt of the storm. The Ocean steals the Sand-children from the Cape in rage, carrying them off into the depths, until a group of Life-Savers in their characteristic oil-skins and sou'westers come running down through the Sand-beings and out among the Ocean waves to a magnificent statement of their motif, rescue the little Sand-children and restore them to their mothers. This interlude was musically the high moment of the pageant and Mr. Mason's powerful treatment of the themes in it made of it great and original music.

The future opportunity of the Cape seems to lie in the development of its agriculture and of its marketing along cooperative lines. Considered in the light of the pageant, it is along the line of the development of the land rather than of the sea-life. The third Interlude, *Fortune* coming in the midst of episodes of the present and of the future life and opportunities is pastoral in musical character and consists of a dramatic pantomime centering in a solo dance of the symbolic figure, golden from head to foot, of *Fortune* or *Prosperity*, taken by Paula A. Matzner of New York, the director of the dancing in the pageant. In pantomime and dance *Fortune* calls and wins the country people of the

present from their too economical independence into the cooperation and prosperity and joy of community life, whirling away with them as the possibilities of the future appear in the succeeding episode of "The New Cape."

Inspiring Finale

At the close of this episode the orchestra begins to play the "Ocean" theme leading into the music of the Finale. One of the life-savers listens and calls the attention of the others, declaiming through the music, "The sea! The sea! The endless voice of the sea!" As the "Live Savers" motif sounds out in the "Ocean" music, he continues, "And we are children of the sea! We hear its voice! O thou Ocean, thy vast waters and thy mighty waves surround us, but thee and thy storms we brave! We rescue life and keep it in spite of thee! And, O thou Ocean of Life, thy limitless seas, the waters of death, surround us, but thee also we brave! Aye, from thy storms, O thou Ocean of Life, do we tear thy secret. Thy waters are waters of life! There is no death! Far out on the distant horizon thy waves gleam in the sunlight!"

In the edges of the woods appear the *Ocean Waves* and the *Waters of the Bay*. Then the *Life Saver* calls the generations of the Cape to come from the past, from whosoever they may have gone, and all the people of the pageant come pouring in singing a processional. The coming of America is hailed by the singing of "The Star Spangled Banner." From her the *Life Saver* receives a torch, with which he lights the community fire and around this fire all kneel and led by America sing the prayer stanza, "Our fathers' God, to Thee, Author of Liberty!" Then out past America and her attendant States march all the people of the pageant in review down a wooded vista road toward the sea in one great massed column marshalled by the *Life Savers*, singing "The Recessional Hymn of Cape Cod."

The orchestral and choral music was conducted by Brookes C. Peters, of Northport, Long Island, whose excellent work gave entire satisfaction to the composer and won the commendation of the audiences. Mr. Peters gave promise of winning recognition in this line of music in the future. The orchestra of twenty-seven instruments, most of them players of the Boston Opera House, was assembled by Louis Eaton, and gave a responsive and sympathetic performance of the music. The characteristic poster design is by Gerrit A. Beneker.

Felix Borowski, the Chicago critic, recalls the little known fact that Charles Dickens once wrote an opera libretto. The work was really an operetta and was called "The Village Coquettes." It was produced in 1836. John Pyke Hullah, once famous as a musical educator and now almost forgotten, composed the music.

Modest Altschuler, conductor of the Russian Symphony Orchestra of New York, has returned to this city from his camp in the Adirondacks, where he spent the Summer. Three extensive tours have been arranged for this orchestra, besides the usual New York subscription concerts.

Elsa Stralia, who sang at Covent Garden this Summer, is an Australian girl, whose real name is Elsa Fisher.

CHARLES TAMME VOCAL STUDIOS

NEW YORK PHILADELPHIA NEWARK
Address MISS ROSE SCHUNK, Secretary, 123 Orchard St., Newark, N. J. Telephone: Market 7482.

MALKIN MUSIC SCHOOL

Manfred Malkin, Director. Voice: Maestro Pietro Florida, Mme. Sophie Traubman. Coach: J. Pasternack. Violin: A. Volpe. Cello: V. Dubinsky. Cornet: S. Finkelstein. Piano: M. Malkin, Ada Becker.
26 Mount Morris Park West (near 122nd St., New York). Catalog on Request

JACQUES URLUS

AVAILABLE FOR CONCERTS
October to November and after February
GREAT WAGNERIAN TENOR (Metropolitan Opera Co.)
FOR DATES ADDRESS
EXCLUSIVE MANAGEMENT: ANNIE FRIEDBERG, 1425 BROADWAY, NEW YORK

Granberry Piano School

George Folsom Granberry Director
Instruction in All Grades
Interpretation. Normal Methods. The Faeltzen System. Address: Carnegie Hall, New York

ADELA BOWNE

Soprano

CONCERT ORATORIO OPERA

LIMITED TIME IN AMERICA
JUST RETURNED FROM ITALY

Home Address: 251 Raymond Ave.
South Orange, N. J.
Phone: South Orange 1214.
Hotel Claridge, New York
Phone 7100 Murray Hill

SEASON 1914-15

LOUIS

SIEGEL

Violin Virtuoso

FIRST AMERICAN TOUR

Management: R. E. JOHNSTON
1451 Broadway, New York City

LEWIS JAMES HOWELL

BARITONE

RECITAL—ORATORIO—CONCERT

"A beautiful baritone voice admirably trained."
—Ledger, Philadelphia.

4114 Spruce St., PHILADELPHIA, PA.
Three Years in Grand Opera, Milan, Italy.

MILDRED POTTER

CONTRALTO

WOLFSOHN MUSICAL BUREAU
1 West 34th Street New York

WALTER L. BOGERT

President N. Y. State Music Teachers' Association,
1913. Member of Advisory, Standards, and Examining
Committees, 1914. Musical Director of People's
Institute.

TEACHER OF SINGING

(Breathing, Resonance, Diction, Style)
BARITONE Lectures and Recitals
WISSNER BUILDING, 53 East 34th Street, New York City
Residence Studio: 130 Claremont Ave., N. Y. City.
Phone, 291 Morningside.

ADELAIDE GESCHEIDT

DRAMATIC SOPRANO—Oratorio—Concert—Recital
INSTRUCTOR OF MILLER "VOCAL ART
SCIENCE" AND THE ART
OF SINGING

Studios No. 817 Carnegie Hall, New York Tel. 1350 Columbus

KITTY CHEATHAM

AMERICA'S distinguished CREATOR and
INTERPRETER of a New Musical Literature

Communications to

H. JOHNSON
274 Madison Ave., New York

Nelle Dramatic Soprano

Direction

O. J. EHRGOTT

BRYANT Fisk Agency

156 Fifth Ave.
NEW YORK

ROWLEE McELVERY

Basso-Cantante

Concert—Oratorio—Recital
Voice Culture

Address: 301 Lefferts Avenue, BROOKLYN
Telephone: 6637-J, Flatbush

HENRI BARRON

TENOR

Opera, Oratorio, Concert, Recital

3505 Broadway, NEW YORK
Tel. 3230 Audubon

THIS TRADE MARK

IN THE
IRON PLATE
OF A PIANO

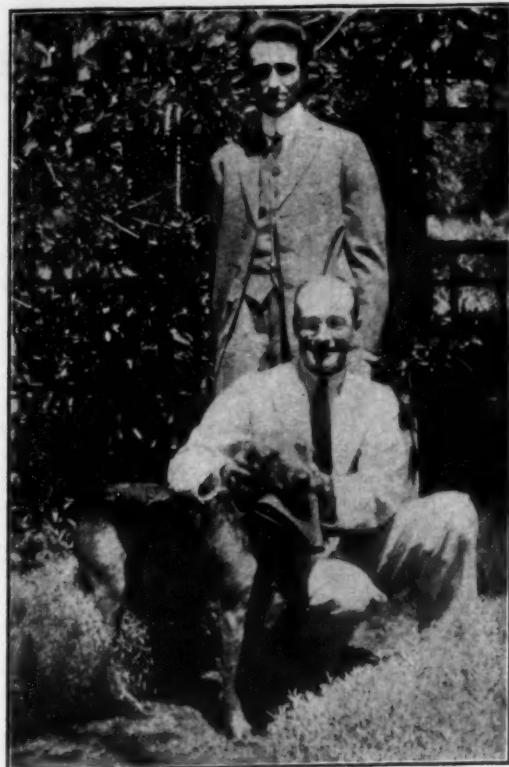
Guarantees at least
that the maker
uses the highest
possible grade of
plates that money
can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

A SEASON IN AMERICA FOR RODERICK WHITE

Violinist Had Planned Originally to Make European Tour—An American Pupil of Thomson and Auer

Among the passengers on the *Kaiser Wilhelm II*, which arrived in New York just after the European war broke out, was Roderick White, the American vio-



Roderick White, the American Violinist (above), and His Brother, Stewart Edward White, the Novelist

linist. Mr. White was on his way home for a visit and intended to return to Europe in October for a season's engagements. Realizing, however, that it would be foolish to hazard such a trip under present conditions, he has abandoned his European plans and will remain in America for the season.

Mr. White has made no preparations for American appearances, but will depend upon the general demand for artists who are available for concerts and also the uncertainty as to whether many foreign artists will be able to fill their contracts.

Mr. White has been studying for several seasons under such masters as César Thomson and Leopold von Auer, and has earned a considerable reputation in Europe as a violinist of unusual talent. His playing is, according to the critics, characterized by surety of technique,

largeness of tone, ease and grace. He is a brother of Stewart Edward White, the novelist, and T. Gilbert White, the painter.

WAR SENDS A GIFTED PIANIST TO CLEVELAND

Ralph Leopold to Return to His Native Country After Eight Years Spent in Berlin

CLEVELAND, Sept. 5.—One of the advantages of the music season of 1914-15 in Cleveland will be the presence in this country of several of our native musicians who, after a prolonged period of study in Germany, have remained there to identify themselves with the musical life of Berlin and other cities. Cleveland congratulates itself upon the fact that during the coming Winter it will have the presence of Ralph Leopold, a most gifted pianist, the younger brother of the wife of Cleveland's mayor, Newton D. Baker. Mr. Leopold has lived for the last eight years in Berlin, at first under the instruction of Mme. Stepanof and later as a member of the Berlin musical colony, giving recitals, playing with orchestra, and conducting a large class of his own.

As a boy, Mr. Leopold won for himself much interest for his remarkable organ playing in Philadelphia, and his knowledge of that instrument and of organ music has given him probably his great interest in the organ music of Bach as arranged for the piano by Busoni, Tausig or d'Albert. He has also in his repertoire the seldom played B Minor Sonata of Liszt and of its intensely dramatic themes it is said that he gives superb presentation. Mr. Leopold had many concert engagements booked for the coming season in Germany, but all such arrangements have, of course, come to naught. He now plans to accept engagements here and to teach a few advanced pupils.

Mrs. Greta Hughes Witherspoon has been spending a busy Summer at the home of her brother, Felix Hughes, of this city. Several of her New York pupils have followed her here, one of whom, Cordelia Kautz, has made a notable success in large private musicales. Mrs. Witherspoon returns to New York to resume teaching October 1.

Cleveland readers have greatly appreciated the helpful war summaries of the able editor of MUSICAL AMERICA, John C. Freund.

ALICE BRADLEY.

Opera and Concert for Helen Stanley

Helen Stanley, who arrived this week from Europe, opens her season with the Century Opera forces, singing *Micaela* in "Carmen." Miss Stanley will appear almost continuously in leading rôles with the Century in New York. Her appear-

GENA BRANSCOMBE BROADENING SCOPE OF HER ART



Gena Branscombe, the Gifted Composer, with Her Two Children, Gena (standing) and Vivienne (in carriage), on the Grounds of Her Home at Bayside, L. I.

UNTIL recently, Gena Branscombe, the gifted American composer, has devoted herself to songs and a few violin compositions which have won her much favor. Now she has entered the orchestral field, and her "Festival March" was produced at the MacDowell Festival at Peterboro, N. H., a few weeks ago and again by Arthur Bergh, at the concert

in Central Park, New York, on Tuesday evening of last week. During the Summer, Miss Branscombe worked on many new compositions, among them a brilliant "Carnival Canadien," for violin with piano accompaniment, which was played by Samuel Gardner and the composer at the MacDowell Festival. It will soon appear from the press of Arthur P. Schmidt, of Boston.

ances will be interrupted to enable her to fill concert dates booked for her, and the whole of January, February and March are booked solid for concert work.

New Auditorium Not Available for Maine Festival

BANGOR, Me., Sept. 4.—Plans for giving the Maine Music Festival in Portland's new Auditorium are now abandoned. A short time ago one of the huge girders fell, nearly killing a couple of the men. The building, which was nearing completion, is built on low land and has sunk in the quicksands, cracking the walls and making it unsafe. As a result, the concerts will again be given in the City Hall, much to the disappointment of Director Chapman and all concerned, for this auditorium with its poor acoustics is not at all suitable for the festival.

J. L. B.

The Minneapolis Symphony Orchestra has been engaged to give two concerts in Dallas, Texas, on February 13 and 14, 1915.

J. Bertram Fox Returns for Season's Teaching

After conducting a successful Summer class at Asbury Park, N. J., J. Bertram Fox, the New York vocal instructor and basso cantante, returned to the city last week and has already opened his studios for the season's work. During the last few seasons Mr. Fox has been conducting his own studios successfully, and for five years before that he was assistant to Victor Maurel, the French baritone and singing master.

"There is little room for doubt that the harp was the final stage of the tightly strung bow of the primitive man," notes the *Family Herald*. "When by accident the stretched string emitted a musical sound on being plucked by a hunter the transition from one to several strings soon followed."

The chorus at Covent Garden this Summer was made up exclusively of English singers.



NOW IN AMERICA

**MME. OLIVE
FREMSTAD**

For the remaining open dates
address at once her man-
agers

FOSTER & DAVID
500 Fifth Avenue
New York

Steinway Piano Used

(c) Mishkin



V
E
R
A

BARSTOW

One of the Most Popular
of American Concert
Artists

TOUR FOR 1914-1915
now being booked by

Concert Direction - M. H. HANSON
435 5th Avenue - NEW YORK

Public School Music Course
GEO. OSCAR BOWEN, Director of Music, Public Schools, Yonkers, N. Y.
A Complete Course for Supervisors
Fall Term October 10
Write for particulars

Returning to America Next Season!

THAT GREAT PIANIST
JOSEF LHEVINNE

The Brilliant Russian will make a Coast to Coast Tournee
TOUR RAPIDLY BOOKING

For Terms and Dates write Loudon Charlton, Carnegie Hall,
New York.
STEINWAY PIANO USED



MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY
 PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
 MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
 DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
 LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:
 Maurice Rosenfeld,
 Correspondent
 Grant Park Building,
 624 Michigan Boulevard
 Telephone Harrison 4383

PHILADELPHIA OFFICE:
 Arthur L. Tubbs, Manager
 Room 328, Perry Building,
 Chestnut and Sixteenth Sts.
 Telephone Spruce 2254

CINCINNATI OFFICE:
 Mrs. Lewis Hillhouse,
 1542 St. Leger Place

BOSTON OFFICE:
 Wendell H. Luce, Manager
 Room 1011, 120 Boylston Street
 Telephone 570 Oxford

SAN FRANCISCO OFFICE:
 Frederick Vincent, Manager,
 376 Sutter St., Correspondent:
 Thomas Nunan, "San Francisco
 Examiner"

ATLANTA, GA., Linton K. Starr, "Atlanta Journal"
BALTIMORE, MD., Franz C. Bornschein, 708 East 20th Street
BROOKLYN, N. Y., George C. Turner, 1 West 34th Street, Manhattan
BUFFALO, N. Y., Frances Helen Humphrey, 199 Allen Street
CLEVELAND, O., Mrs. Alice Bradley, 2081 East 36th St.
COLUMBUS, O., Ella May Smith, 60 Jefferson Avenue.
DETROIT, MICH., Dr. Earl C. Barkley, 703 Gas Office Building
INDIANAPOLIS, IND., Paul Martin, "Indianapolis Star"
KANSAS CITY, MO., Mrs. Maude R. MacDonald, 16 W. 34th Street

MONTREAL, CAN., Philip King, "Montreal Star"
MILWAUKEE, WIS., The Meyer News Service
ST. LOUIS, Herbert W. Cost, Third National Bank Bldg.
ST. PAUL & MINNEAPOLIS, MINN., Mrs. Warren S. Briggs, 117 Mackubin St., St. Paul
TORONTO, CAN., Robson Black, 159 Keele Street
LOS ANGELES, CAL., W. F. Gates, 910 West 7th Street
NEW ORLEANS, LA., David B. Fischer, 1122 Jackson Avenue
PITTSBURGH, PA., E. C. Sykes, "Chronicle Telegraph"
WASHINGTON, D. C., Willard Howe, 1230 Quincy Street, Brookland, D. C.

EUROPEAN OFFICES

BERLIN
 O. P. JACOB, Manager,
 Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address, Muamer. Telephone, Amt Kurfuerst 6085

VIENNA
 Addie Funk
 Ploosgasse 6, Vienna IV
ROME
 J. A. Sinclair Pooley
 Piazza S. Silvestro
 Business Office, Piale's Library
 1 Piazza di Spagna

DRESDEN
 Anna Ingman
 Franklin St. 20

MUNICH
 James Murray Sheehan
 Tengstrasse 33/IV

MILAN
 Salvo Panbianchi, Galleria di Cristoforo, No. 58

LONDON
 Francis J. Tuckfield
 36 Maiden Lane, Strand, W. C. Telephone 2460 Gerrard
 Cable Address "Musicamer"

MILTON WEIL - - - Business Manager
ARTHUR L. JUDSON - - - Manager of Advertising

SUBSCRIPTION

For One Year (including Postage)	-	-	-	\$2.00
Canada (including Postage)	-	-	-	3.00
Foreign (including Postage)	-	-	-	3.00
Single Copies	-	-	-	.10

Telephones 820, 821, 822, 823 Murray Hill
 (Private Branch Exchange Connecting All Departments)
 Cable Address, "MUAMER"

New York, September 12, 1914

OTHER USES FOR OPERATIC MONEY

As the weeks go on it is becoming more apparent what will happen to the American operatic season. As MUSICAL AMERICA has announced, the Chicago-Philadelphia Opera Company has abandoned its season, and the same news comes from the Boston Opera Company. It would seem as if there were some special dispensation of Providence in behalf of the Metropolitan Opera Company, which seems better able than the others to mobilize its forces, and which will apparently carry out its plans with but little change, unless, as Mr. Otto H. Kahn suggests, Italy should enter the European war.

Large sums of money either have been or will be returned to subscribers by the opera companies which give up their seasons, and much other money which would ordinarily be spent for opera will not be, under present circumstances.

Even if the existence of the European war effects, to some extent, a money stringency in America, it remains apparent that the abandonment of opera is due to an inability to get the artists, and not to a disposition on the part of Americans not to pay for it.

The money spent for opera represents a definite and large force for musical progress, and it would be a great pity if this force should be merely dissipated and not turned to the account of some other phase of musical progress very desirable and needful for America. Where the opera expenditure comes from a scattered source, as with subscribers, it is practically impossible to command it for any other definite purpose, except as operatic backers might engage in enterprises which their following of subscribers might naturally be expected to support.

Opera still remains an exotic product in America,

while other movements of music for the people are being adopted and promoted by Americans with a force and breadth that are making them virtually national institutions. This is seen, on the one hand, in semi-educational enterprises such as the concerts given by social centers in school halls, but more particularly in the movements for music for the mass of the people in such forms as municipal concerts and community festivals and pageants of the newer sort. The leaders in the promotion of operatic enterprise in America who are this year balked in their usual activities would render a great national service in turning the forces at their command to the advancement of the very important movements now under way for the inclusion of the whole people in the benefits which the nation is deriving from music.

TEACHERS' OPPORTUNITY

The trade in foreign sheet music and music books has already felt the pressure of the war, and one large music company has sent out a notice of the discontinuance of discounts on imported music, calling the matter to the special attention of teachers and pupils.

Here is an opportunity for teachers to avoid this musical war tax for themselves and their pupils, and to perform a long-needed service for their country, at a single stroke. Let them begin to make a genuine, thoroughgoing and earnest study of the music of American composers, and determine what may justifiably be placed in the teachers' repertory, in all grades, to supplant the hitherto imported music. The farce still exists in America of native composers publishing "teaching" music under fictitious German, Polish and other names, as they can sell it through that chicanery where they cannot under their own names. There must be an end to this kind of thing some time, and now is an excellent time to bring it about.

It is not suggested that the best classics should be neglected in the teaching field; moreover, many, if not most of these, exist, in American editions. But it is suggested that the nation learn, through careful and discriminating study and attention, just what music of its own production can be given authoritative place in the general system of music study. The public schools, and publishers of public school music books, are now turning almost entirely to the American composer to inaugurate a true progressive movement. The teacher who will do the same in the general music teaching field will, if he does it seriously and well, find much valuable unfamiliar material, and make a reputation as a pioneer.

WAR AND FOLK-MUSIC

A foreign dispatch states that Theodore Botrel, the famous Breton poet and singer, has been authorized to call at camps and hospitals and sing patriotic songs, in order to keep up the spirits of the troops and the wounded. Thus in time of war the folk-singer is in special demand in the practice of his art, while the opera singer must go to the front to be shot down. Here, in the practical musical life of the day, as often in various departments of musical history in the past, the music of refined culture goes down before the music, and the sturdier uses of the music of the people.

While the higher special developments of musical art, reaching up for existence through the common life, sink back in times of stress, the normal music of that common life is left standing. Nothing could show more plainly that music, in its very foundations, rests with the people, and that its refined phases are experiments in higher civilization which may or may not rest upon a secure basis. All great composers and historians of music have known it, and every musician should remember that the songs of the people are the foundation of all our art of music.

INDIGNITY TO NATIONAL ANTHEM

Washington Gardner, commander-in-chief of the Grand Army of the Republic, and who wishes to prohibit the playing of the "Star Spangled Banner" in "medleys," or in conjunction with other popular patriotic melodies, must be suffering from an excessive sense of dignity and a misunderstanding of the temper of the American people. If the latter had not wanted such an inclusion of other patriotic melodies with the "Star Spangled Banner" the music publishers would not for so long have been supplying them with such arrangements.

Moreover, the expression "flippant and comparatively meaningless ditties," used by Mr. Gardner, can scarcely be justifiably applied to the songs he cites, "Yankee Doodle" and "When Johnny Comes Marching Home." Whatever its origin, there is a carefree and impudent lilt to "Yankee Doodle," which, together with long association, is not without much meaning to the American, and the other song is inspiring both in melody and sentiment.

If Americans want the "Star Spangled Banner" for the national anthem, it will emerge uncontaminated from any juxtaposition with other favorite patriotic airs.

THE "LAND OF DOLLARS"

MUSICAL AMERICA last week quoted Manager Hanson as saying that "every singer and artist in Europe seems to be anxious to come to America this season."

Well may they be! All the boasted (and boosted) traditional culture of Europe has not availed to save it from a plunge into medieval barbarism and even savagery. America has, for the time, at least, become the world's only stronghold of civilization, culture and art. The "land of dollars" has become the land of deliverance for art, and the Europe of art has become the Europe of atrocity.

This will give something to think about to those European artists who, through meager success here, have returned to their countries with slanderous tales of American musical conditions and appreciation, and who may now find themselves under the necessity of seeking to earn a living on this side of the water.

PERSONALITIES



Noted Boston Pianists—Heinrich Gebhard and Carl Stasny

Word has been received at MUSICAL AMERICA's Boston office from Heinrich Gebhard, the noted pianist of that city, who has been summering in Europe, from Munich, Germany, under date of July 29. Mr. Gebhard plans his home-coming to sail from Naples on September 17 for New York. The accompanying photo shows Mr. Gebhard in company with Carl Stasny, piano teacher of the New England Conservatory of Music, on the deck of the *Amerika* on her first and only trip from Boston.

Sharlow—Since her return from her season at Covent Garden and the Paris Opéra Myrna Sharlow has been resting and coaching with her old master, Frederick E. Bristol, at Harrison, Maine.

Craft—Marcella Craft has left her parents' home in Chicago and arrived to take up her residence in New York, where she will work hard to make herself letter-perfect in the original languages of the rôles, with which her name has become identified in Germany, where, of course, she sang them in the German language. Miss Craft will remain in New York until she proceeds to the Pacific Coast for her Fall concert tour.

Boyle—Commenting on the position George Boyle, the Australian pianist and composer, now occupies on the faculty of the Peabody Conservatory of Music, Baltimore, the *Australian Musical News* says: "He will be remembered in Melbourne as a frail-looking young pianist and composer, who attracted the attention of Mark Hambourg when the artist first visited Australia. It was chiefly owing to Hambourg's influence that George Boyle went to study in Berlin. Afterwards he achieved a considerable measure of success with his compositions in London, where he lived and worked until he received the American appointment."

Sorrentino—That the singer's voice is sometimes powerfully affected by odors or perfumes is stated on the authority of Umberto Sorrentino, the tenor, who, in the *Sunday Magazine*, relates the following incident by way of illustration: A few years ago a French *basso-cantante*, singing in the Opéra Comique in Paris, after a particularly beautiful rendition of *Mephisto's* "Serenade," was presented with a number of bouquets, among which were some exceptionally fragrant roses. He carried the flowers to his hotel room, and with the antipathy toward fresh air that afflicts most Europeans, closed all his windows. When he awoke in the morning he was voiceless, and his misfortune obliged him to cancel his entire season's contracts. It required a long sojourn at the petroleum springs of Baku, Caucasian Russia, before his voice was again normal.

POINT and COUNTERPOINT

WE observe that *Leslie's* caters to its heterogeneous wartime clientèle by printing the captions of its war pictures in English, French and German. With like catholicity we hereby announce that this department is:

POINT AND COUNTERPOINT

Point et Contre-Point
Punkt und Kontrapunkt

Boston is in doubt about having any opera this Winter. There will, however, be an abundance of baked beans.

Such was an observation in the New York *Telegraph's* "Town in Review" column for August 29. Four days later the same column contained the following: Chicago complains that the war has robbed her of the splendid season of grand opera that had been planned. Chicago should not repine. She still has the large and justly famous stock yards, which have long been her pride and joy and should now furnish her solid consolation; for she may exist without opera, but without pork—no, she could not. It is unthinkable.

Aren't there two or three more variations that the *Telegraph* might squeeze out of the same quip? Say, for instance:

Philadelphia may miss its opera performances, but it still has its scrapple.

Milwaukee may be without its series of Campanini opera, but there yet remains the beverage that made the city famous. And so on, *ad libitum*.

Mother—What do you think you will make out of my daughter's talent?

Professor (absent-mindedly)—About half a guinea a lesson, if the piano holds out.—London "Opinion."

An ambitious young maiden named Grace
Of talent to sing showed no trace;
Every time that she yelled
The neighbors rebelled
At the grace-notes that came from her face.
—Lippincott's.

Campaigners for standardization, kindly peruse the following circular of a San José teacher sent us by a California reader:

Now here is your opportunity to learn to read, play and execute music classic as well as ragtime. I also teach tripple rag, so often called double base rag. My method of teaching is the most simplest and interesting one; not alone for the young also for the elder one. How many have been instructed the same old fashioned grind of nerve racking exercise and finally gave up in disgust after hard and tedious work—unable to play the most simplest pieces of music.

Of the past a person learning a trade were subject to the same disadvantage and very few became masters.

To be brief I'll state that my method is the only one to advance and interest a pupil, so that in a short time they are able to execute sheet music to finish.

My work speak for itself. You are at liberty to inquire by all my pupils, etc.

Evidently a newly arrived foreign musician? Not at all. The teacher's name is decidedly Anglo-Saxon, and he claims to have come from New York City, so our informant adds. This teacher heads his circular: "Talks on

Music." Would suggest that he be booked for a lecture tour.

A young minister was in love with a member of his choir. He himself was musically inclined and frequently the two would sing duets.

Recently he arose to announce the music of the morning service and in his agitation said:

"Miss Blank will now sing, 'Oh, had I the wings of a dove, I would fly away,' accompanied by the pastor."

Comment has been made in *MUSICAL AMERICA* upon the boycotting of German music in London, and now the London *Sketch* gives the appended delineation of the plight of "dot little German band" in the English capital:

"Deutschland über Alles"



No applause!

Another thing we don't understand about a grand opera orchestra, admits the Dallas "News," is why all the fiddlers finish at the same time when they are playing different tunes.

Two sturdy German gentlemen happened to be seated at the same table in a famous Munich concert hall. In front of each rested a large glass, the amber contents of which were decorated with white and sparkling foam.

One number of the Wagner program had just been given and the conductor was preparing for the next.

"Neighbor," asked one of the gentlemen with Bavarian friendliness, "neighbor, are you enjoying the concert?"

"Well," the other answered, "I wish not to be critical, but the beer is to me a little sour."

STEINWAY

Profit Sharing

FOR upwards of a quarter of a century Steinway & Sons have been pursuing the policy of sharing their profits with the buying public. The gradual increase of their output and resources, coupled with the concentration of their plants and employment of the most modern methods of manufacturing, have enabled Steinway & Sons to produce and sell their pianos at a lower rate than ever. A new small grand piano (5 ft. 6 in.) in a mahogany case at the extremely low figure of \$750 is the splendid result. Thus the great problem of giving the best article at the most reasonable cost has been successfully solved. Steinway & Sons invite the careful inspection and critical examination by the public of this their latest great achievement in the art of pianoforte building

STEINWAY & SONS

Steinway Hall

107-109 East Fourteenth Street, New York

Subway Express Station at the Door

Louis C. Elson enquires in the *Musical Observer* why prima donnas never sing "Home, Sweet Home," "My Old Kentucky Home" or "The Old Folks at Home" without dwelling on each note long enough to be charged for rent.

The veteran critic recalls hearing Patti dawdle over "Ho-o-o-me, Swe-e-e-t Ho-o-o-me" with such convincing effect that he went home at once.

From a periodical devoted to the music trade:

WANTED—First-class clarinetist who is a carpenter. Address N. N. Adams, Cortland, N. Y.

Will be given preference, evidently, over first-class carpenter who is a clarinetist.

"Yes," said Mr. Cumrox, "we spent a lot of money teaching our boy Percival Claude to play the violin. But it was wasted."

"Doesn't he play?"

"Yes, but if he knew anything about music he'd realize how it sounded and wouldn't."—*Washington Star*.

settled state of affairs abroad will accrue to the decided advantage of American music and American musical institutions. She bases her judgment on the unprecedented registration of the Cincinnati Conservatory of Music, which has already enrolled 245 dormitory students, all that the institution can accommodate. Miss Baur also says that the class of students is exceptionally high, among them being a number of graduates of Smith, Vassar, Wellesley and other Eastern colleges, who would probably have gone to Europe had it not been for the war.

The Songs and Choral Works of

MARSHALL

KERNOCHAN

are being widely performed by noted artists and choral societies

JUST PUBLISHED

"LILACS"

"A CHILD'S SONG"

Two short songs—for high voice

A list of these works may be obtained from his publishers

G. SCHIRMER (Inc.)

3 E. 43d Street, New York

WILFRIED

KLAMROTH

Teacher of Singing

will resume teaching in New York on October 1st at his new studio,

124 East 39th Street

Until October 1st address at Hillbourne Farm, Vall's Gate, New York.



Remember

When engaging your violinist for next winter's concert season that there is no doubt about

MAUD POWELL

for she is safe in this country, storing up strength, vitality and new repertoire numbers in her mountain home in New Hampshire.

MGR., H. GODFREY TURNER, 1400 BROADWAY, NEW YORK
STEINWAY PIANO USED

1914-15 — SEASON — 1914-15

Grace POTTER
PIANIST

Marie HERTENSTEIN
PIANIST

Francis MACMILLEN
VIOLINIST

Exclusive Management: S. E. MACMILLEN, Room No. 518 Candler Bldg., 220 W. 42nd St., N. Y. C., Telephone: Bryant 8520

"BEL CANTO" ESSENTIAL IN PIANO PLAYING

By EARLE LA ROSS

IF the question were put to a connoisseur of musical art as to what there is in a real artist's playing which differs from that of a mere piano player, even though the latter has a fluent technic, I am sure that the answer would be that the *bel canto* is the most distinguishing factor in the two classes of pianists. No one need be a great critic to differentiate, for it appeals more strongly to the average listener and the lack of this instru-

mental *bel canto* is what causes the audience frequently to become disinterested, not only in modern music, in which there is less real melody, but in the classics, which are usually boresome when played without this "ebb and flow." This "ebb and flow" is not simply the necessary *legato* playing but the continuity of the *legato* for which our greatest masters of song and piano playing have become famous and by which they have made the greatest music intelligible to the public.

There is a tendency in modern composing to get away from melody, as we read of late, and consequently the technic for the piano is moving along the same lines. Therefore the interpretation of the purely melodic works will suffer inasmuch as they will be treated in the same way, pianistically speaking. Should we allow Beethoven, Chopin, Schumann, or even Liszt to be misunderstood by neglecting the true essence of their music-melody—because the music of the day seems to avoid it? There is a remedy: treat everything from the melodic standpoint, the modern especially, thereby helping our present day writers and incidentally working toward a further understanding of the classics.

We read of the wonderful technic of Liszt, Tausig and Rubinstein. Of the present day pianists we need mention Paderewski, Hofmann, Bauer and perhaps a few others who have this *bel canto*, but among the players of less reputation how many are there that interest us or really hold us spellbound, not by technic alone but by the *bel canto* of their playing? This, after all, is the true test of players as well as music. We are awed by technical feats, but are we electrified by their beautiful *bel canto*? *Bel canto* is to the pianist what good breath control is to the singer. The same comparison may be made of our singers.

How many singers to-day hold our interest as Sembrich or even as De Reszke, Del Puente or Campanini? Others may have the voice, etc., but not that interest in their work to hold our attention for the music's sake. Our first reason for hearing music is to admire the beauties of the composition, but when a pianist does not give us what is so essential to the composer's intentions, melody, and there is such poor contrast between the melodic and the technical requirements, there is no wonder that so many concertgoers say, "I don't understand or like this music."

Cecil Fanning Gains Success in Tennessee Festival

MONTEAGLE, TENN., Aug. 17.—The plan of having two music festivals during this season's session of the Montecagle Assembly, one in the first half and the other in the latter half, has produced a happy effect by giving guests for either part of the course an opportunity to hear the best musical programs ever given as part of our festivities. During the present week a festival of song has been in progress and from all quarters lively expressions of praise have been accorded the splendid programs given by

the brilliant baritone, Cecil Fanning, and his highly accomplished accompanist, H. B. Turpin. Not only have the Fanning recitals been signal artistic successes, but what is also to the liking of the management, they have drawn big audiences. Mr. Fanning had never been heard here before, but sufficient knowledge of his success had preceded his arrival to

assure him an auspicious reception. His versatility is remarkable and he possesses an uncommonly sympathetic and well trained voice of large range. His musicianship and artistic earnestness make a deep impression. With Mr. Turpin assisting on each occasion, Mr. Fanning was heard in four recitals on August 11, 12, 13 and 14.

LEO SLEZAK

THE GREAT
DRAMATIC TENOR

"Slezak's recital was a sensational success."—Glenn Dillard Gunn in the Chicago Tribune, Jan. 26, 1914.

Available for
Recitals, Concerts,
Etc.
January to April, 1915

Management
HAENSEL & JONES
Aeolian Hall, New York

JOHN CHIPMAN
TENOR
CONCERTS and RECITALS
Vocal Instruction
STUDIO: 177 Huntington Ave., BOSTON

WELDON HUNT
BARITONE
Teacher of CAROLINA WHITE, Prima Donna
Soprano of Chicago-Philadelphia Opera Co.
Studio, Steinert Building BOSTON, MASS.

For terms
and dates
address:
1028 Aeolian
Hall,
New York



CONTRALTO
Concert
Recital
Oratorio

ALICE MERTENS

R. BERGER
Vocal Instruction and Complete Training for
Professional Artists.

For many years 1st baritone at the
Municipal Opera Houses of Hamburg and
Breslau. Exercises with the Autovox. Special
Summer Courses.
Studio: Pragerstr. 9, Berlin. Tel. Uhland 4903

José-Maria LEPANTO
VOICE PHYSIOLOGIST AND MASTER OF
ELOCUTION

for actors, and singers of musical maturity. Advantages of my method: Plastic tone of uniform beauty in all registers of the voice. Cantilene. Colorature. Style.

Berlin—Schöneberg, Martin Luther Str. 42

ERNEST HUTCHESON
STEINWAY HALL, NEW YORK
c/o Steinway & Sons

Concert-Bureau Emil Gutmann

Central Office: BERLIN, W. 35, am Carlsbad 33. Cable: Konzertgutmann

Representing: Bachaus, Battistini, Harold Bauer, Burmester, Bellincioni, Busoni, Casals, van Eweyk, Foerstel, Gittelson, Heinemann, Koenen, Messchaert, Rosenthal, Slezak, Spiering, Steinbach, L. Weidt, Weingartner, Weinmann and 200 other prominent artists and societies.

Management of FESTIVALS, CONCERTS, TOURS, in all Countries

The ANGELUS

and the standard pianos in which it is incorporated

THE highest and most impartial musical authorities have long recognized that the ANGELUS is the piano-player which permits of the highest personal musical expression and interpretation on the piano, equalling the most masterly hand playing. Let us consider the three pianos which are deemed worthy to be combined with the ANGELUS.

The KNABE PIANO

Essentially an artistic instrument and sought by those who demand the finest piano obtainable—by the highly trained musician, the virtuoso. Its magnificent tonal capacity, its highly perfected action and its exquisite design have made it universally known as "the world's best piano."

The EMERSON PIANO

Known far and wide as the "sweet-toned Emerson" because of its peculiarly appealing tonal qualities. Nearly a hundred thousand Emersons have been sold and there is no piano which can supplant it in the hearts of those who own and know it.

The ANGELUS PIANO

An instrument of splendid action and tone, especially built to receive the ANGELUS and to meet the more general demand in a player-piano. It offers by far the best value of any instrument in the market at its price.

There is a harmony of craftsmanship in the combining of these three pianos with the ANGELUS, which is of priceless value to the purchaser. Our ability and care to build the only perfect piano-player has been matched by the most able and unsparing effort on the part of the makers of these pianos to perfectly adapt them to receive the ANGELUS.

In all three instruments, the ANGELUS is the same. The wonderful *Phrasing Lever*, the most important aid to musical expression ever conceived, the *Melody Buttons*, the new *Graduating Melodant*, the *Sustaining Pedal Device*, the *Diaphragm Pneumatics* and the *Artiststyle Music Rolls*, all indispensable features, are exclusive to the ANGELUS.

The full story of the ANGELUS artistic superiority can be learned only by years of association with it, and its best telling must be in realization by owners themselves after they actually possess and enjoy the ANGELUS.

Our Agent in your city will gladly demonstrate to you the unlimited musical possibilities of the ANGELUS and quote you liberal terms of payment with or without the exchange of your present piano. IN CANADA the GOURLAY ANGELUS and ANGELUS piano.

THE WILCOX & WHITE COMPANY

MERIDEN, CONN. Business Established 1877 Regent House, Regent St., London

MARIE KAISER

SOPRANO

CONCERT ORATORIO RECITAL

NOW IN AMERICA

WALTER ANDERSON, : : 171 WEST 57th STREET, NEW YORK

EMMA NAGEL SOPRANO

DIRECTION WALTER ANDERSON, 171 W. 57TH ST., NEW YORK.

A. VIRGIL

Berlin Virgil Clavier Schule re-opens Sept. 1st. Before August 15th apply for all particulars to: Secretary, 1205 Cameron Bldg., 34th St. & Madison Ave., New York

GERMAINE EMINENT AUSTRIAN
SCHNITZER PIANIST
In America Season 1914-15
Management:
R. E. JOHNSTON, 1451 Broadway, N. Y.
Baldwin Piano

VICTOR BARNARD

Coaching for Italian and French Opera and Songs
French Diction—Accompanying

STUDIO 431

1931 Broadway, NEW YORK

GRACE KERNS

Soprano

Haensel & Jones, Aeolian Hall, New York

Madame Aurelia Jäger

For 10 years Directress of the Metropolitan Opera School and the Brooklyn Master School of Singing. Has established an Opera School in Munich: Isabellastrasse 34/o.

EARL CARTWRIGHT
BARITONE Concert, Recital, Oratorio
112 West 47th Street, New York

MUSICAL AMERICA'S OPEN FORUM

A Plea for a Rehearing of Horatio Parker's "Mona"

To the Editor of MUSICAL AMERICA:

The letter of William Henry Humiston praising Arthur Nevin's opera "Poia" in your issue of August 8 interested me so much that I am stimulated to make some remarks on the attitude of the public to another opera by an American.

Mr. Humiston, himself a composer of worth, has exhibited the unusual in his generous and wholly altruistic comments on Mr. Nevin's opera. A period of years has elapsed since "Poia" was heard in Berlin. At the time there was much gossip abroad about the manner in which the work was produced, with reports that the young American had been helped in his work by Humperdinck, Dr. Muck, etc. All of this has been denied to the present writer by Mr. Nevin himself, who was caused much pain by the publicity given these reports.

The attitude of our American public toward native operas is still a decidedly suspicious one. The man in the street knows the "tunes" of "Rigoletto" and "Bohème" and he knows further that when such tunes are sung by the golden-voiced ones and played by the fine orchestra they will surely please him. But he is not certain as to what the ability of Dr. Horatio Parker is as a composer—he doubtless never attended a performance of the Oratorio Society when the American master's "Hora Novissima" was sung—and therefore he is not inclined to go to the box office and put down his money for a ticket to a new work like Parker's "Mona."

I realize fully that I am one of perhaps a dozen or two idealistically inclined persons who hold and will continue to hold that "Mona" is one of the greatest masterpieces of modern music-drama. This conclusion I arrived at after hearing the dress rehearsal and all the performances of it when it was produced at the Metropolitan in 1911, this preceded by a careful study of the piano-vocal score, for three or four months before it was staged.

Since 1911 we have gone far in harmonic development. What then seemed modern, or, let us say "ultra," in Dr.

Parker's score sounds to-day purely melodic, natural and unaffected. There was criticism made at the time of the shifting harmonic scheme of "Mona," of the unvocable nature of the music assigned the various characters. Yet all these things are relative; the years elapsing have adjusted them and to-day we would find many who would enjoy the music drama.

Through fear of being charged with being too general, I cite here portions of Dr. Parker's score that will, on examination, win the approval of sincere music lovers. The superb prelude to the first act, with its luscious coloring, the music of the "Dream," which plays so important a part in the working out of the drama, the receiving of *Mona* by the old bard *Caradoc* at the close of the first act; then the opening of the second act where the music flows as spontaneously as any in the works of Wagner, the love-music albeit repressed perhaps, but nevertheless vital and emotional in complexion—the blessing of the swords and the finely uncouth and barbaric chorus of Britons as they rush forth to the attack with which the act is brought to an end. In the last act there is *Nial's* mystical and eerie inquiry into Gwynn's death, wonderfully pictured in the orchestra, *Gloom's* savage confession of his feelings and the stupendous and overpowering speech of *Mona* beginning, "So that was God's voice, after all." Where is the modern opera in which a grander, a more spiritual scene is to be found than this of a woman, who realizes that in her attempt to be other than she is, she has lost all, closing her life with "A woman would have won!" In the Metropolitan production this speech, the climax in word and music of the entire work, was shamefully curtailed. This, a *finale* which takes rank with the "Liebestod" of *Isolde* in Wagner's superb love-drama, to be cut so that the performance might not be too long!

I feel that Horatio Parker created in his "Mona" American music that will last. He wrote as he felt, never making any condescension for a public that he might have known would not grasp his meaning at a first hearing. And the danger in such cases is that those persons who do not grasp it at once, believing themselves to be able to decide on an artwork's worth, do not come again to make sure. They remain away and thus even in an institution like our Metropolitan (which we are assured is not conducted with a desire of monetary gain) prevent a work being mounted the season after its first production, the reason being that there is not enough public response.

As yet no American opera has been chosen for next season. Let Mr. Gatti put on "Mona" again, not however with the same cast as in 1911. Give it in December, not in March at the "fag-end" of a musical season when everybody is tired and anxious to rest. Sing it a dozen times during the season. Sing it whether the standing room sale is big or not! What has a house, eighty-five per cent. of which is subscribed, to fear? Try this method of giving the American operatic composer a chance (not the method, previously pursued, of giving his opera a few times during a season and then shelving it) and see what the results will be! It is surely worth a chance. Dr. Parker's epochal music-drama needs it.

"Mona," translated into German, would have an immediate success in any first-class German opera house. Why should not we in America, who have produced Horatio Parker, recognize his music-drama before it gets to the other

side. And it is inevitable that, should it not be remounted here, it will eventually be put on abroad.

Yours very sincerely,
A. WALTER KRAMER.

New York, Sept. 1, 1914.

Missouri Standard for Singing Teachers

To the Editor of MUSICAL AMERICA:

A letter by David Bispham, published by you on August 8, deserves special consideration, first, because anything from the pen of so renowned a champion of American music, American singers and the English language, would deserve attention, and, secondly, because of a very interesting reason that will soon appear.

Mr. Bispham criticizes the vocal standard adopted by the Missouri Music Teachers' Association at its recent convention, using the following kind words: "One of the strange things about singing is that so many people approach the subject with an utter lack of intelligence; and it is amazing that, among the requirements of the Missouri Music Teachers' Association for singing teachers, their ability as singers is not insisted upon."

As a member of the Committee on Vocal Standard, it fell to me to write the series of paragraphs which was later adopted, almost as first written, by the committee, and then by the association.

The vocal standard, as it was adopted and as published in the *St. Louis Republic*, contains the following statement:

"He shall sing in English, with correct breathing, pronunciation, phrasing and understanding, a simple operatic selection by Mozart and one by Wagner; one oratorio selection by Handel and one by some modern composer, and a song by a German composer and one by an American."

It is evident that Mr. Bispham needs spectacles, for he certainly overlooked not only this paragraph, but also a full quarter of a column of explanation with which I undertook in the *Republic* to manifest how important the committee thinks it to be that a singing teacher should sing. Mr. Bispham's compliment to our intelligence we will accept in view of the above circumstance.

We do not think that our standard will make a good vocal teacher any more than we think a diploma will make a good lawyer or doctor. We are out to try to get a law enacted that will make it necessary for anyone desiring to begin teaching in Missouri to fulfil the requirements of the standard, and that will give five years to those who have already taught here in which to fulfil its requirements.

We believe that a would-be teacher who can sing Mozart and Wagner with the right understanding and technique, and also Handel and three other composers, as is required, will know how to sing a fair repertoire of music not required, and that he will have studied under capable teachers, and also have heard a reasonable amount of good music and artistic singing.

In making the standard we tried to put down something definite. We left as little as possible to the examiners, for we were by no means sure of their own capability.

The ultimate examination of a vocal teacher takes place in his own studio, in his teaching of his pupils, year after year, and only by his fruits can he be known. This we fully understand.

Yours sincerely,
HOMER MOORE.

St. Louis, August 31, 1914.

Mr. Lemare's Qualifications

To the Editor of MUSICAL AMERICA:

I notice a letter by Mr. Charles Leech Gulick in your issue of August 29, in which that gentleman declares that America needs a Lemare and applauds the English organist's appointment as official performer for the coming exposition.

It seems indeed strange that when organization upon organization has come forward and protested against the appointment that Mr. Gulick should take the stand he does. As proof of his contention he quotes Dr. Henry Coward in his new book, "Choral Technique and Interpretation." What proof is this, pray? Would it be natural for an English choral conductor (and this Dr. Coward is) to call anybody but an English concert-organist the ablest of his craft? There is little doubt that Mr. Lemare is among the three greatest English organists of the day. That no one has disputed. But that he should be chosen over the heads of our best American concert-organists is what has caused the discussion which is still going on.

Mr. Gulick may not feel that we have an organist in this country who rivals Mr. Lemare. He may feel, being a church organist himself, that our organists are not in Mr. Lemare's class. Be that as it may, he cannot forget the distinguished work of such American concert players as Clarence Eddy, Dr. William C. Carl, Edwin Arthur Kraft, Samuel A. Baldwin, James T. Quarles and several others who are, in the opinion of the majority of broad-minded musicians, as well equipped for the post as is the composer of one of the most pernicious organ compositions ever printed, the "famous" Andantino in D Flat.

Yours very truly,
FOR THE AMERICAN ORGANIST.
New York, Aug. 27, 1914.

Do Americans Like to Be Humbugged?

To the Editor of MUSICAL AMERICA:

I wish to express my approving interest in your side of the discussion that has been running in your paper pertaining to the subject of study abroad or in the United States.

I have been a successful teacher of the science of voice production and the art of singing for twenty years and made all my preparation in New York City.

While others were going and coming, touring or visiting in Europe, I was giving every moment to solid study at home, with the result that I received a most thorough education in my line.

While in California I was astonished to recognize the popularity of a vocal teacher there posing as "foreign taught," who boasted to some professional friends that he only took one lesson abroad and

[Continued on next page.]

Alice NIELSEN

Prima Donna Soprano

IN SONG RECITALS

Personal Management

CHARLES L. WAGNER

Commercial Trust Building
41st Street and Broadway NEW YORK

JANE OSBORN HANNAH

DRAMATIC SOPRANO

Concerts and Song Recitals

PERSONAL MANAGEMENT:

CHAS. L. WAGNER, 1451 Broadway
NEW YORK

JOHN

McCormack

Celebrated Irish Tenor

Always and only under Personal Management of
CHARLES L. WAGNER, 1451 Broadway, N. Y.

RUDOLPH GANZ

"The Pianist With A Message"

RETURNS TO AMERICA FOR
SEASON OF 1914-1915

Exclusive Management, Charles L. Wagner
1451 Broadway, New York
Steinway Piano Used

CHRISTIAAN

KRIENS

DUTCH COMPOSER-VIOLINIST
Studios, Suite 864
CARNEGIE HALL

THE KRIENS SYMPHONY CLUB

(The First American Orchestra School)
100 Men and Women

A FEW VACANCIES NOW

THE TWENTY-NINTH SEASON OF The American Institute of Applied Music

(The Metropolitan College of Music)

KATE S. CHITTENDEN, Dean

WILL OPEN ON SEPTEMBER 29th



Pianoforte, Voice, Theory, Violin, Violoncello, Organ,
Harp, History of Music and Lectures, Public School
Music, Sight Singing and Ear Training, Orchestra
Class, Chamber Music.

Address Registrar: 212 West 59th Street, New York City

MAY MUKLE

ENGLAND'S FOREMOST CELLIST

IN AMERICA, SEASON 1914-15

Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 17.]

spent the balance of his time there in touring.

I do not want to admit that Americans like to be humbugged, but the first question I was asked in California was: "Did you study abroad?"

The further I went the more I found the prejudice with regard to "study abroad" prevailing.

I thank you for the benefit your paper is to the American musical public. I esteem it as the best musical paper issued.

Respectfully,
S. CHRISTINE MACCALL.
Newark, N. J., Aug. 29, 1914.

Would Bar Naturalized Foreigners from Our Prize Contests

To the Editor of MUSICAL AMERICA:

In your last issue of MUSICAL AMERICA appear the conditions governing the prize of \$500 for the best symphony or large form of composition to be awarded by the Illinois Music Teachers' Association to a musician American born or naturalized. Can you inform me through your columns why in practically all of these contests the American composer must compete with representatives of all the other nations, although the prizes are offered by American organizations supposedly for the encouragement of the native American composer.

You are making a splendid fight for the encouragement of musical study in this country. According to the condi-

tions of the Illinois State Teachers contest for composition a foreign composer may have lived abroad practically all of his life—he may have written his work in Europe under the influences of European art and European masters—he may be little able to make himself understood in the English language, but if he has been in this country only just long enough to secure his naturalization papers he may enter the contest and possibly win the prize, and yet neither he nor his work are American in any sense of the word.

I studied composition for a number of years with the best masters in Europe, and while there I had no knowledge of an American ever winning any prize offered in Germany, France, Italy or even England. The European countries offer their prizes for the encouragement of native music—Germany for Germans, France for Frenchmen, *et cetera*. It is hardly just, it seems to me, to expect the American composers, no matter how splendidly they may be equipped, to compete with the best representatives of the European countries that have centuries of art back of them—countries whose art atmosphere is created by the master minds of musical thought. American composers should have the courage to try for the best, but we as Americans open the field of contest in such a way that it is really not for the best native American work, but for the best work of any country written by a composer who happens to have been in America long enough to compete, and this is really a short time.

We all are familiar with the antagonism in Germany against Americans in the Royal Opera—and many like conditions in other countries. If individuals and organizations in America wish to encourage native composers, why not make it a requirement that all contestants be at least native born, for America has many brilliant composers who are native born and who are known and recognized, and many more who are quite unknown because European influence has dominated the just recognition of American talent. Our majority is always in favor of the naturalized foreign composer.

Respectfully,
GEO. E. SIMPSON.
Ft. Worth, Tex., Aug. 25, 1915.

Considers Editorial Food for Thought To the Editor of MUSICAL AMERICA:

When American musicians are led to think by such an editorial in their paper as your "Some Causes of the World's Greatest War" in this week's MUSICAL AMERICA I am sure many of my colleagues in the profession who are thinkers will feel with me that it is almost time for us to sing the "Nunc Dimittis."

My dear old master, Dudley Buck, who was a man of culture, as well as a musician, would have thanked God for this evidence of music's growth, as a serious and responsible division of the world's progressive influences.

I thank you, as an heir of his culture and sanity.

Yours always,
ABRAM RAY TYLER.
(Erstwhile "Vox Organi.")
Detroit, Mich., Aug. 30, 1914.

A Company of Tenors for the War To the Editor of MUSICAL AMERICA:

If we are called by our country for the defense of our homes, we Tenors, we shall have a special company.

Naturally, we hope that Caruso will be our captain and lead us to victory, so that like so many *Radames* we can return, singing "Vincitori."

Ah! but in all this trouble I think of

blessed New York and my many dear American friends. They, too, are fighting. Yes, but with their brains.

What a victory they will win! Ahead of all!

Viva l'America e gli Americani!

Au revoir,
AMICO SORRENTINO.
Roma, Aug. 3, 1914.

Offenbach's Stay in America

To the Editor of MUSICAL AMERICA:

A few weeks ago a correspondent, whose name escapes me, asked in our columns for particulars about Offenbach's sojourn in America. If he will communicate with me I shall be glad to assist him to many authentic details.

Yours very truly,
ARTHUR DE GUICHARD.
Boston, Aug. 20, 1914.

In Favor of Musical Education in America

To the Editor of MUSICAL AMERICA:

I do so thoroughly enjoy your wonderful paper and would not be without it for anything. Your news is always so authentic.

I am certainly in favor of musical education in America.

Very truly yours,
(Mrs. Arthur D.) FANNIE L. GILKES.

Good Wishes from a Reader in Allentown

To the Editor of MUSICAL AMERICA:

Give my regards to your editor, Mr. Freund, for he is the salt and mainstay of your success. Hope he will remain with you long and that you may ever prosper.

Sincerely yours,
C. T. RAMSEY.

Allentown, Pa., Aug. 29, 1914.

P. S.—This world needs many more devils like your Mephisto and if he continues his "Musings" in the future world I hope to meet him.

MANUEL QUIROGO

The Wonderful Spanish Violinist

American Tour Opens
CARNEGIE HALL, OCT. 17

Direction: SAM S. & LEE SHUBERT
Management: R. E. JOHNSTON
1451 Broadway, New York City

ALICE McDOWELL

CONCERT PIANIST
Teaching at: Symphony Chambers, BOSTON

LOYAL PHILLIPS SHAW

BARITONE
C/o Musical America, BOSTON, MASS.

Felix Fox

PIANIST
Steinert Hall Annex, BOSTON, MASS.

HEINRICH GEBHARD

PIANIST
Management: George Whipple
162 Tremont St. BOSTON, MASS.

HELEN ALLEN HUNT

CAROLINE HUDSON-ALEXANDER SOPRANO
Management LOUDON CHARLTON CARNegie HALL, NEW YORK

Blanche Hamilton Fox

CONTRALTO
Exclusive Management: FOSTER & DAVID, 500 Fifth Ave., New York

FRANK ORMSBY, Tenor

Exclusive Management
FOSTER and DAVID
500 Fifth Avenue, New York

Returning to America Next Season!

The Greatest of French Violinists

JACQUES THIBAUD

Management, LOUDON CHARLTON, Carnegie Hall, New York
MASON & HAMLIN PIANO USED



HELEN STANLEY

SOPRANO

Formerly Chicago-Philadelphia and Montreal Opera Companies

In America Season 1914-15

Management: M. H. Hanson, 437 Fifth Ave., New York

HELEN HOPEKIRK

American Address, October to May. 169 Walnut Street, Brookline, Boston, Mass.

HARRIS S. SHAW, A.A.G.O. PIANO — ORGAN — HARMONY

ACCOMPANYING and INTERPRETATION
Huntington Chambers, BOSTON Organist Second Universalist Church

Grace Bonner Williams

Address: 120 Boylston Street, BOSTON, MASS., care of "MUSICAL AMERICA"

LYDIA J. SCHRADER

ORATORIO SOPRANO CONCERTS—FESTIVALS
Engagements now booking for season 1914-15—Address: care of MUSICAL AMERICA, 120 Boylston St., BOSTON

EDITH THOMPSON

Steinway Piano Used Management: RICHARD NEWMAN Steinert Hall, Boston

MR. & MRS. ARTHUR J. HUBBARD

246 Huntington Ave. VOCAL INSTRUCTION BOSTON, MASS.

HARRIOT EUDORA BARROWS

Teacher of Singing 407 Pierce Building, BOSTON

CONTRALTO SOLOIST AND TEACHER

STUDIO: 509 PIERCE BLDG., BOSTON, MASS.

FLORIO

TEACHER OF SINGING
Grand Opera Tenor (La Scala, Milan). Voice Specialist. Correct Tone Placement; foundation of the whole art in singing from beginning to artistic perfection. Pupils coached for opera, concert and oratorio.

SOUSA AND HIS BAND

SPRING TOUR COMMENCING APRIL 4th, 1915

For Information address R. E. JOHNSTON, 1451 Broadway, New York

JENNY DUFAU

Coloratura Soprano, Chicago Grand Opera Company
Management Harry Culbertson Fine Arts Building, Chicago

WHEN MME. VIAFORA GAVE HER CONCERT IN NORTH ADAMS



—Photo by D. A. Tassone, North Adams

Banner in Principal Street of North Adams, Mass., that Heralded Concert of Mme. Gina Ciaparelli-Viafora

How leading artists visiting North Adams, Mass., are heralded is indicated in the accompanying picture, which announced the coming of Mme. Gina Ciaparelli-Viafora, the prima donna soprano of New York. Mme. Viafora gave a highly successful concert at the Richmond Theater of North Adams on August 16, as already recorded in *MUSICAL AMERICA*. Since then she has been taking a vacation in New England.

Katherine Noack Fiqué a Favorite in Maine Choral Concert

NORTHEAST HARBOR, ME., Aug. 15.—A high artistic level was reached by the Northeast Harbor Choral Society, John D. M. Priest, director, in its concert on August 13, in the Neighborhood House. As soloist the society brought forward Katherine Noack Fiqué, dramatic soprano, and Florence A. Priest, violinist. Mme. Fiqué scored a success in the

HARRIET WARE

COMPOSER-PIANIST

MISS WARE WILL BE
HEARD IN RECITALS,
ALONE AND WITH
OTHER ARTISTS, IN
PROGRAMS OF HER
OWN WORKS.

Address c/o *MUSICAL AMERICA*

fullest sense of the word. Her solos included arias by Giordano and Puccini and songs by Schubert, Massenet, Loewe and Chadwick. So well liked were the soprano's offerings that encores were repeatedly demanded. The chorus pleased in works by Weber, Sullivan, Cowen and Fanning and Miss Priest's playing of Handel's A Major Sonata aroused general enthusiasm. John M. D. Priest contributed several piano numbers by Chopin with fine effect.

BENDIX'S POPULAR PROGRAM

A Concert that Presented no Opening for Racial Antagonisms

CHICAGO, Aug. 31.—The National Symphony Orchestra, under Max Bendix, presented a program at the Midway Gardens last (Sunday) evening, which was popular in character and designed not only to meet varied tastes, but to allay all race antagonism. A discreet neutrality prevailed in the selection of the composers. Fine performances were given of the "Poet and Peasant" Overture, Suppe; selections from "Cavalleria Rusticana," Mascagni; "Overture 1812," Tchaikowsky; "Pomp and Circumstance," Elgar, and smaller pieces by Strauss, Saint-Saëns, Gounod, Waldteufel and Bendix.

It is a pleasure to record the marked improvement in the work of the orchestra since the earlier part of the season. This improvement is particularly noticeable in the strings, which have a warmer and richer tone than formerly. The ensemble has been greatly strengthened. One of the largest audiences of the season heard the program. H. F. Y.

Mrs. Wilson-Greene Sees Prosperous Washington Season

In addition to the views of American managers as to the effect of the war upon the coming concert season in this country as set forth in *MUSICAL AMERICA*, the following letter has been received from Mrs. Wilson-Greene, the Washington manager:

"I am very sure, and have every reason to believe, that the musical season in Washington, D. C., will equal that of last year. We will, beyond a doubt, have more prominent and wealthy people in Washington during the season than ever before, as they simply cannot go abroad."

Herman Devries in Faculty of Milwaukee School

MILWAUKEE, WIS., Aug. 29.—The engagement of Herman Devries, the well known teacher and opera coach, is announced by the Wisconsin Conservatory of Music. Officials of the conservatory say that the growing success of the American singer in opera has produced a greatly increased demand for native artists, and in order that its students may be fitted to fill important rôles the conservatory has established a special course of study to this end. M. N. S.

Lhévinne Pupil as Milwaukee Teacher

MILWAUKEE, WIS., Aug. 29.—Ralph Tillema, well known young pianist of Milwaukee, who recently returned from Europe, where he had studied under Joseph Lhévinne in Berlin, has joined the faculty of the Wisconsin College of Music in Milwaukee as a teacher of piano and composition. Mr. Tillema received his early musical education in Milwaukee, where he studied for several years under Hans Bruening. Some time ago Mr. Tillema accompanied Lhévinne on one of his extensive concert tours through Russia. M. N. S.

The sweetest music in the world, according to *Musica*, is the duet played by the horn of plenty and the trumpet of fame.

The Weber's International Prestige

The strongest evidence of how widespread is the popularity of the Weber, is shown by the great demand for this famous piano abroad. This demand has become so urgent that one of the largest and best equipped factories in all Europe has been erected near London for the manufacture of Weber pianos. Such proof as to the prestige enjoyed by the Weber in Europe, is one of the most striking tributes that could possibly be paid to any piano.

The Weber Piano Company

AEOLIAN HALL

29-31-33 West 42d Street, New York City

PERCY HEMUS'S PLANS

To Open His Season on September 15—
An Asbury Park Recital

Percy Hemus, the American baritone, whose recital of American songs last season attracted much attention, has been spending his vacation on the Jersey Coast and will return to New York in time to open his studios on September 15.

With Gladys Craven (Mrs. Hemus) he recently gave a recital in Asbury Park to a crowded house. The audience paid the tribute of remaining after the end of the program and demanding several additional songs. Mr. Hemus's program for his New York recital at Aeolian Hall on November 6 will be much out of the general order of song recital programs, it is promised.

In addition to his large classes Mr. Hemus will be heard in concert work this season and will continue in his position as soloist at the Second Church of Christ, Scientist. Several of his advanced pupils

have recently been engaged for important work, among them Ethel Kinnaman, who was soloist with Pryor and his band; Charles Tingle, who is to be the leading tenor in "Sari"; Elgie Bowen, who returns to the stage this Fall, and Eleanor Painter, who returns to America as a star under the direction of Andreas Dippel in his production of "The Purple Domino."

Byford Ryan Resumes Teaching

Byford Ryan, the New York vocal teacher, has returned to New York after a Summer's vacation spent in Wisconsin and at the Thousand Islands, and resumed his teaching on Monday, August 31. Mr. Ryan has been the teacher of a number of operatic stars, as well as concert artists of prominence.

Mark Hambourg, the pianist, has arranged a set of variations of his own on a Paganini theme, which, however, according to a Paris reviewer, will not cause those by Brahms to be forgotten.

Haywood Vocal Studios

New Studio 59 West 68th Street, New York City
OPENS MONDAY SEPTEMBER FOURTEENTH

FREDERICK H. HAYWOOD, Teacher of LOIS EWELL, Leading Prima Donna, Century Opera

CITTELSON VIOLINIST

IN AMERICA SEASON 1914-15

Philadelphia Recital, Academy of Music, Tuesday Evening, Nov. 10th.
First appearance Chicago, Chicago Symphony Orchestra, Nov. 13th and 14th.
Metropolitan Opera House, New York, Sunday Evening, November 22nd.
First New York Recital Aeolian Hall, Monday Afternoon, November 23rd.
Cincinnati Symphony Orchestra in Cleveland, O., March 4th.

WOLFSOHN MUSICAL BUREAU, 1 W. 34th Street, NEW YORK



The New York American, Jan. 15, 1914:
"Mr. Overton is a technician of more than ordinary skill. His tone has delightful quality."

JAIME OVERTON

The Young American Violinist

Management: ANTONIA SAWYER, 1425 Broadway, N. Y.

—Photo Mishkin.

DUDLEY BUCK TEACHER OF SINGING

AEOLIAN HALL, NEW YORK TELEPHONE 7498 BRYANT

NEW MUSIC—VOCAL AND INSTRUMENTAL

ENTERING the field of the art-song again, Horatio Parker, one of the big men in contemporary creative music has published three new songs through the Boston Music Company.*

Dr. Parker's ability to write good songs is well known and he demonstrates that he still has the gift. In his "Morning Song," a fine sustained melody in E flat, he gives us a noble kind of music which is rare these days. "Across the Fields," a *Poco lento*, in B major, warmly and richly conceived, is also admirable. In "Night Fall" Dr. Parker has sounded another note. Here he is more modern, perhaps more subtle, but just as interesting. The right hand of the accompaniment is set in 10/8 time, the left hand in 4/4, the former amounting to two sets of a quarter triplet and two eighth notes. Against this the voice moves in 4/4 time. The effect is remarkable and the song is without question one of the most engaging of modern American songs.

If Dr. Parker can still write music like this he should give us more songs. Despite the vast number published in this country, there are few that can be placed on a level with those he has just put forward. Dr. Parker's manner of expressing his ideas is of course worthy of the highest praise, for his mastery of the technic of composition is surpassed by no one in this country to-day. The songs are written originally for low voice, but are published both high and low.

TWO books of easy compositions for piano, four hands, by Dr. N. J. Elsenheimer are issued by Carl Fischer, New York.† Dr. Elsenheimer, who is one of the ablest piano pedagogues in New York, has through long experience learned certain general faults among pupils; and so, in writing these pieces, he has made it possible for these faults to be corrected by the use of the exercises implied in the music itself.

"My Favorite Pastime" is the optimistic title. In the first book are "Morning Prayer," "Garden Party," "Barcarolle," "Menuet alla Mozart," "Watching the Birds" and "May Dance alla Handel." What the pupil has to play in these pieces, as also in those in the second book, is within the compass of five notes. Sometimes the pupil pre-

*"Morning Song," "Across the Fields," "Nightfall." Three Songs for a Solo Voice with Piano Accompaniment. By Horatio Parker. Published by the Boston Music Company, Boston, Mass. Price 40, 60 and 50 cents each, respectively.

†"My Favorite Pastime." Twelve Easy Compositions Within the Compass of Five Notes. For the Piano, Four Hands. By Dr. N. J. Elsenheimer. Published by Carl Fischer, New York. In Two Books. Price 75 cents net, each.

WILLIAM ORTMANN
Member N. Y. Philharmonic
Violin
CAROLYN
Voice
Late Prima Donna Chemnitz & Bremen Opera
Endorsed by Dr. Frank Miller, Oscar Saenger
Studio: 578 Madison Ave. Tel. Plaza 6737.

CONCERT TOUR NOW BOOKING
Mme. JANE NORIA

Prima Donna Soprano of
the Grand Opera, Paris

Formerly of the Metropolitan Opera Company

IN AMERICA
January, February, March
1915

Management
HARRY CULBERTSON
Fine Arts Building
Chicago

J. ARMOUR GALLOWAY
(VOCAL STUDIOS)

Via Antonio Kramer, No. 4.
MILAN, ITALY.

Teacher of many of the best known SINGERS OF TODAY.
PUPILS "GUARANTEED DEBUT" IN OPERA IN EUROPE WHEN READY.

sides as *primo*, other times as *secondo*. By having to do the latter he accustoms himself to play, even with both hands, in the bass clef.

In the second book the pieces are all "in classic style," i.e., they are a "Scherzo alla Beethoven," "Rondo alla Schubert," "Andante Religioso," "Gavotte alla Bach," "Sweet Repose" and "Polacca alla Weber." They are quite as admirable as the other set. Dr. Elsenheimer is really a musician of the first rank. His equipment is notable and even when he writes teaching music like this, in which his fancy is restricted, he does it splendidly.

Those who teach piano in America to-day should not forget that four-hand playing, which has always been unduly neglected in this country, is one of the finest things that students can engage in. It develops the rhythmic sense from the very beginning, gives the opportunity to read at sight, which every pupil needs so much, and also prepares the embryo pianist for chamber-music playing in which he may indulge later in life.

THE White-Smith Music Publishing Company issues a number of new songs for a solo voice that possess more than usual merit.‡ Conspicuous among them are "Three Songs of the Desert," by Gertrude Ross, set to poems of more than passing interest, the work of Faith Boehnke.

Miss Ross, whose work we review for the first time, reveals talent and keen harmonic sense in these songs. They are "Sunset in the Desert," a *Moderato tranquillo* in E major, rising to a big climax; "Night in the Desert," a *Tempo rubato* in D minor, in which occurs some warmly felt and imaginative music, and "Dawn in the Desert," *Andante calmo* in C minor, in which a definite idea is carried out with force. The composer has more than average ability in the creating of appropriate atmosphere for her texts. Quite happily, too, are the vocal parts written. The first and second songs are inscribed to Mme. Schumann-Heink and Mme. Gerville-Réache respectively.

Frank Howard Warner, favorably known in New York musical circles as organist and composer, is represented by two songs, "Alone" and "We Two Together." Mr. Warner has a message and speaks it definitely, without affectation or pose. Of the two the former is the better. In it one may find the kind of feeling which one demands in the *lied*; there is emotional power and the writing is well managed. In setting Walt Whitman's famous lines, even if he has not penetrated deeply enough into their psychology, Mr. Warner has written a brilliant concert song, which cannot fail of its effect with an audience. His music is impassioned, swift and sure

‡"Three Songs of the Desert." Three Songs for a Solo Voice with Piano Accompaniment. By Gertrude Ross. Price 60 cents each. "Alone," "We Two Together." Two Songs for a Solo Voice with Piano Accompaniment. By Frank Howard Warner. Price 50 cents each. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago.

and reaches its climax with rousing effect. The first song is dedicated to Mildred Potter, the second to Christine Miller.

FOUR new piano compositions by Carl Beutel are among the best contributions by an American to the literature of that instrument received in some time. They are published by Clayton F. Summy and are "Novelette," "Capriccio," Etude in C Major and "La Coquette."§

The piano literature is not wanting in single pieces in the shorter forms, but compositions that have the modern note in them, as these have, are always welcome. In the "Novelette," a fanciful piece, not without MacDowellish traits, there is fine melodic writing. The "Capriccio" has all kinds of variety and is capably set for the piano. Less interesting is the Etude, though there are commendable features to be observed in it. "La Coquette" is a lovely piece of writing, with well managed modulatory passages and a pervading charm.

Pianists should give these pieces their attention. They are far above the average and embody, as do few new piano pieces, the spirit of the piano and modern musical thought.

IN Gustav Hollaender's Opus 67, "Vier Vortragsstücke" (Four Pieces) he again adheres to a high standard.† These pieces are for violin with piano accompaniment. One admires the scholarly reserve exhibited in them, especially in the Adagio-Romanze in E Major. Forced modernity is absent from this work, as is also rhythmic insanity. Its richness of melody will warm the violinist's heart toward the piece. Its mood is finely classic.

A tripping subject marked *leggiero* forms the basis of another of the four,

§"Novelette," "Capriccio," "Etude in C Major," "La Coquette." Four Compositions for the Piano. By Carl Beutel. Published by the Clayton F. Summy Co., Chicago, Ill. Prices 50 cents each the first and third, 60 cents the second, 40 cents the fourth.

†"Vier Vortragsstücke (Four Pieces)." For the Violin with Piano Accompaniment. By Gustav Hollaender, Op. 67. Published by the Oliver Ditson Company, Boston, Mass. Price 75 cents each the first third and fourth; the second \$1.00.

a piquant Scherzo. A tranquil second subject contrasts well with the first. Here the accompaniment is particularly well handled, being constructed on a simple arpeggiated scheme.

The "Spanisches Serenade" and the Gavotte und Melodie are less noteworthy. They are valuable as studies in the various bowings which they require in execution, however. The accompaniments are not difficult and have been done most conscientiously.

ONE Hundred Exercises for the Weak Fingers**** is Orvil A. Lindquist's contribution to the "Ditson Edition." The author, who is a piano teacher, sets forth the need for his compendium in a concise preface; his reasoning is able and convincing and examination of his work reveals a systematized following out of his plans. Such an addition to the various existing methods of study is valuable, for there is little of like description available in which the author has done his work so thoroughly.

ELMER ANDREW STEFFEN is the composer of a very charming song called "The Birth of Spring" issued by Boosey & Co., New York.‡ He has chosen a remarkably fine poem by Charles Hanson Towne, one of this country's most spontaneous poets, and has set it carefully and with understanding.

There are no emotional heights scaled here, nor are there attempts to enter into profound harmonic schemes. The natural flow of the music is delightful and the piece is worthy of serious attention by concert singers. It is not difficult to sing or to play and is issued for both high and low voices.

THE OLIVER DITSON COMPANY has recently issued a new edition of Everett E. Truette's "Five Short Preludes" for the organ.¶ These are nice pieces along conventional lines, written with ease and melodic taste.

An Andante Pastorale in A for the organ by William R. Spence also appears.

****"One Hundred Exercises for the Weak Fingers." For the Piano. By Orvil A. Lindquist. Published by the Oliver Ditson Company, Boston, Mass. Price 75 cents.

‡"The Birth of Spring." Song by Elmer Andrew Steffen. Published by Boosey & Co., New York. Price 60 cents.

¶"FIVE SHORT PRELUDES" For the Organ. By Everett E. Truette, Op. 16. Price \$1.25. ANDANTE PASTORALE IN A. For the Organ. By William R. Spence. Price 60 cents. Published by the Oliver Ditson Company, Boston, Mass.

Mme. ANITA RIO

Celebrated American Prima Donna Soprano

After 5 years of triumphant successes in European Opera Houses will

Return to America for Concert and Oratorio Engagements

Season 1914-1915

Management, Music League of America, Aeolian Hall, New York
(HOWARD E. POTTER, Mgr.)

Arthur Shattuck

THE AMERICAN PIANIST

Second American Tour, January to May, 1915

EXCLUSIVE MANAGEMENT:

HAENSEL & JONES—AEOLIAN HALL—NEW YORK

INSTITUTE OF MUSICAL ART

OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House.

FRANCES McLEAN, Soprano

Concert Oratorio Recital

Management: Ethel Street, 142 W. 78th St., New York City

Telephone 7316 Schuyler

GILBERT, ACCOMPANIST

415 WEST 57th STREET, NEW YORK

Telephone 3037 Columbus

BEATRICE WHEELER MEZZO SOPRANO
Chicago-Philadelphia Opera Co.
1914-1915

WAR HASTENS RETURN OF JAN SICKESZ TO AMERICA

Dutch Pianist, Here for an All-Season Tour, Tells of Confusion Abroad—A Musical Conservative—Some of the Works He Will Play

WHEN the *San Giovanni* docked in New York last week one of the pianists who is to tour America this season stepped down the gangplank almost two months sooner than he had planned to. This was Jan Sicksz, not entirely a newcomer to the American concert-room, for he made a tour here some years ago. Mr. Sicksz is a Hollander and was therefore not obliged to rush to the front. But the war inconvenienced him nevertheless.

Seen by a MUSICAL AMERICA man a few days after his arrival Mr. Sicksz sat in his New York hotel and told how he got away from the trouble. "I was in the Dolomites staying with friends for the Summer and was planning to stay there until the middle of October. As you know, my home is in Munich. My intention was to go back to Munich in the Fall, gather up my belongings, go to Paris and from there sail to America. But as soon as war was declared against Serbia, the village of Cortina, where I was stopping, was thrown into confusion. Then came the involving of the great nations and I knew that it would be impossible to go back to Germany. So I started for Venice.

"I had nothing but Austrian and German money and in Venice it wasn't of much use. They would only change fifty kronen a day. But I managed to get passage aboard the *San Giovanni*,



Jan Sicksz, the Dutch Pianist, in the Dolomites

though they only wanted to take Americans. Did I get my baggage? Yes, one trunk with my Summer clothes and the music which I had taken along to work on. But all my Winter things and the orchestral scores and parts for my concertos are in Munich."

Mr. Sicksz is already enjoying himself in New York and like most of those who have come from the war zone he is very glad to be here. Even musicians are questioned about the war first and their art second these days. On matters musical Mr. Sicksz may be called conservative in his opinions and likes. As a Dutchman, did he play any piano works by his countrymen? he was asked. To which the pianist replied that there was very little being done in his country for the piano.

"Besides," he continued, "I have been out of Holland for so many years. My home has been in Germany. Then, too,

the moderns do not interest me particularly. The concertos I play are the Tchaikovsky B Flat Minor, the Saint-Saëns C Minor, the Beethoven Fourth and "Emperor," the Liszt E Flat and the Grieg A Minor. But do not think that I am absolutely against modern piano music. Not at all, for I play Debussy and like him very much. This year I shall probably put a whole Debussy group on my recital programs, consisting of 'Pagodes,' 'Poissons d'Or,' 'Cathédrale Engloutie' and 'Claire de Lune.' I also play his two Arabesques, but they are done so much that I don't feel they belong on a regular recital program. Some of the new and unfamiliar Rachmaninow Preludes I shall also play here."

Mr. Sicksz's tour is under the management of Antonia Sawyer.

A. W. K.

GIFTED COMPOSER OF SONGS

Mrs. Gertrude Ross Writes Successful Composition for Mme. Schumann-Heink

Mrs. Gertrude Ross, who is prominent throughout the West as a composer and as having accompanied Mme. Schumann-Heink and other distinguished artists on tours, has written a group of songs under the general title, "Three Songs of the Desert." These have been used successfully by many prominent artists.

One of the songs is entitled "Dawn in the Desert." It has genuine musical atmosphere, and a strikingly dramatic effect in the climax. This song was used by Mme. Schumann-Heink as one of her group of English songs during her last tour of the Middle and Far West.

Mrs. Ross has not only written some beautiful songs, but has appeared as a concert pianist with noteworthy success. Her work as an accompanist has been highly praised by prominent music critics.



Mrs. Gertrude Ross



YVONNE de TREVILLE



AS
JENNY LIND



AS
Mlle de MAUPIN

YVONNE DE TREVILLE

In Her Unique Costume Recital

"THREE CENTURIES OF PRIME DONNE"

"Constitutes the most novel and delightful vocal offering of recent years"

—EVANSTON, ILL., NEWS

"A voice of great range and flexibility and wonderfully cultured."

—NEW ORLEANS, LA., PICAYUNE.

"Enunciation always clear in English, French or German."

—LOS ANGELES, DAILY TIMES.

NOW IN AMERICA

FOR THIS SEASON'S BOOKINGS
ADDRESS: 62 DE HART PLACE, ELIZABETH, N. J.

NEW YORK RECITAL EARLY IN NOVEMBER

DELMA-HEIDE

30, Rue Marbeuf (Champs-Élysées), Paris
Maestro di Bel Canto Italiano
Prepares Singers for Opera and Concert in Italian, French, German and English

ARTHUR HARTMANN

VIOLINIST

Studio: 43, Rue Gros, PARIS XVIe.

ARTHUR ALEXANDER

14, RUE RAYNOUARD, PARIS

OSCAR SAENGER

Teacher of the following celebrated artists—

Mme. Marie Rappold, soprano; Miss Florence Hinkle, soprano; Miss Mabel Garrison, soprano; Miss Helen Warrum, soprano; Mme. Bernice de Pasquali, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse, tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme. Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri Scott, basso; Mr. Allen Hinckley, basso; Mr. Louis Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Rains, basso.

Announces the opening of his classes

for the instruction of singers from the beginning to the highest artistic finish

ON OCTOBER 1, 1914

Appointments arranged now by L. LILLY, 6 E. 81st St., New York. Tel. 687 Lenox

Regina De Sales

TEACHER OF SINGING
in Paris All Summer

Pupils prepared for Opera, Oratorio, Concert
40 Rue de Villejust (Ave. du Bois de Bologne), PARIS

L. d'AUBIGNE

TEACHER OF SINGING

30, Avenue Kléber, Paris

DESIDER JOSEF

VECSEI

HUNGARIAN PIANIST

of "Musical America"

17 Avenue Niel,

PARIS

THÉRÈSE CHAIGNEAU—WALTER MORSE

RUMMEL

Piano — Harmony — Composition
69 Rue Raynouard, Paris

ARAMIS

Professor of Singing
FRENCH, ITALIAN, ENGLISH
96, Avenue Kleber, Paris

Martinus Sieveking

PIANIST

INSTRUCTION BY A NEW METHOD.
Pupils limited. Results guaranteed.
36, rue Theophile Gautier, Paris, XVI.

IN PARIS IN WAR TIME

How Jean de Reszke Wept Over His Friend, Pol Plançon, and
How the White-Haired Veteran, Maurice Renaud, Went to
the Front as a Common Soldier

[William J. Guard, of the Metropolitan Opera Company, in the New York Evening Sun]

PARIS, Aug. 16.

HALF past eight in the morning two days ago found me outside the little Church of St. Pierre de Chaillot, a few blocks west of the Champs Elysées. The portal was simply draped in black. Entering I found the altar lit and perhaps two dozen persons seated. Leaning against a column in the rear I saw some one whose figure and face were familiar. There were tears in his eyes. Approaching, I realized that it was none other than Jean de Reszke. Need I admit it? We embraced.

"Sad?" he repeated. "Ah, sad indeed! War was no sooner declared than my only boy, twenty-four years of age, took the first train for our Summer home in Deauville to volunteer. He, like myself, is a Russian subject, but as he could not go to Russia he would fight with the French and now he is a cuirassier. His mother is heartbroken. And now this morning we are here at the funeral of this dear old friend and comrade."

As M. de Reszke finished these words the funeral cortege arrived and soon, before the altar, lay all that was mortal of that splendid artist, never to be forgotten by those who have heard him—Pol Plançon.

The ceremony was simple and brief. I heard the beautiful bass voice of a M. Mary sing a Miserere and I thought of the delight of the audiences on Sunday nights at the Metropolitan Opera House when, responding to their sincere applause, Plançon would sing "Les Deux Grenadiers" as no one I have ever heard could sing it. Many who read this will recall it. Can't you feel again the thrill he gave you when at the close he would throw up his arms and the words would come from his lips (Oh, what splendid diction was his!) as from a clarion.

"Marchons! Marchons!
Qu'un sang impure
Abreuve nos sillons!"

I recalled also the night at the opera when poor old Castlemary, the French

bass, dropped dead at the end of the first act of "Martha." Jean de Reszke was his close friend, and I had to see him after the tragic event. "My dear fellow," said M. de Reszke on that occasion. "Castlemary was such an artist that he simply could not die till the curtain had fallen."

And perhaps one might say that Plançon was such a patriot that he could not die till he had heard that the French were once more in Alsace!

A tall, handsome man, hair snow white, face clean shaven, age about fifty-five years, carefully but simply dressed, walked into the antechamber of General Michel, the military governor of Paris, a few days ago. Handing his card to the orderly at the door he asked that it be sent in to the general. A few minutes later a young officer appeared.

"Is this M. Renaud?"

"It is."

"M. Maurice Renaud of the Opéra?"

"The same."

"Delighted to meet you! You wish to see the general? Come in at once."

And M. Maurice Renaud was soon in the presence of the military head of the City of Light.

"What can I do for you, M. Renaud?" asked the general.

"I wish to go to the front," was the great baritone's calm response.

There was a moment of silence. Then General Michel took M. Renaud by both hands, saying:

"My friend, I congratulate you. May you do yourself and your country honor."

Next day Maurice Renaud started at five A. M. for Verdun in the uniform of a private soldier—Renaud, the elegant, the debonair. One of the last to shake hands with him at the station was his faithful acolyte, Paolo Ananian, the Armenian basso of the Metropolitan Opera. Verdun is at the frontier. Renaud is likely to be in the thick of the fighting. He didn't have to go, but he wanted to atone for a foolish youthful escapade which caused him to evade part of his military service many years ago. And if you knew Renaud as I do, and knew how he loved the good things of life, not to mention his affection for his family, you would join with me, removing your hat, in exclaiming:

"Bravo, Maurice! You are a brave man and an honor to your art! May you win even more laurels on the battlefield than you have won on the stage, to which you have been an honor."

Other but younger French operatic artists known in New York are also on the firing line. Among them M. Muratore, the tenor, husband of Lina Cavalieri, and Leon Rothier, the French basso of the Metropolitan.

No Announcement of Boston Symphony Concerts Until October

BOSTON, Sept. 5.—Major Henry L. Higginson, father of the Boston Symphony, has issued a statement on the conditions now confronting the orchestra. "Owing to the war," he announces, "it is impossible to learn the situation and wishes of Dr. Muck and the members of the Boston Symphony Orchestra. This doubt will hardly pass for some weeks; therefore, the management cannot announce the concerts in Boston and other cities probably until October 1. Meanwhile I thank the audiences of all the cities which have listened to and supported the orchestra so courteously in the past thirty-three years."

EUROPEAN OPINIONS of

OTTILLIE

METZGER-LATTERMANN

BUDAPEST "LLOYD":

"The possessor of one of the most beautiful voices heard here for some time." * * *
"A genuine alto of imposing power and radiant timbre, which sounded through Royal Hall like the tone of a mighty bell."

NEUE HAMBURGER ZEITUNG:

"The sensuous beauty and warmth of her voice was such as to render Mme. Metzger-Lattermann's 'Adriano' the chief rôle of the performance (Rienzi)."

PRAGUE "TAGEBLATT":

(As Azucena in "Trovatore")

"Her magnificent voice lent the broad flowing cantilene of Verdi a rare and magnetic charm. The singer was overwhelmed with applause."

Cecil FANNING

Baritone

H.B. TURPIN, Accompanist

Now Concertizing in America after
a year's Concert Tour in Europe

Address: H. B. TURPIN, Dayton, O.
Manager East of the Mississippi:
FOSTER & DAVID, 500 Fifth Ave., New York



CHARLES HARRISON

Tenor

SOLOIST
Brick Presbyterian Church
Fifth Ave. and 37th Street

Concert—
Oratorio—Recital

Available Sunday Evenings

Address: 82 Beaver St., N. Y. City
Telephone 7935 Hanover

CHRISTINE MILLER

CONTRALTO

Management: Haensel & Jones
Aeolian Hall, New York

Personal Address: 1003 Heberton St. Pittsburgh, Pa.

CHARLES GILBERT

SPROSS

PIANIST-ACCOMPANIST
COMPOSER

Address: 38 W. 129th Street, NEW YORK

MAX

JACOBS

QUARTET



West Rep.
E. L. BRIGGS
Chicago, Ill.

For dates address
MAX JACOBS
15 W. 91st St., New York
Tel. River 6144

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

ERNEST CARTER

Composer-Conductor

Residence Studio, 150 West 58th Street

Telephone 2499 Columbus

New York

ROSEMARY GLOS

(ROSE)

SOPRANO

Concerts for 1914-15 now booking—
Management, OSCAR CONDON
1111 Olive St., St. Louis, Mo.

MME. HILDEGARD HOFFMANN

ORATORIO and JOINT RECITALS with

Mr. Henry Holden

HUSS

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston
Symphony Orchestra, Knelsel Quartette, Etc.
Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City

VAN VLIET

The Dutch Cellist

2514 Emerson Ave., So., MINNEAPOLIS, MINN.

SPOONER

TENOR

"The American Exponent of Bel Canto"
205 WEST 57th STREET, NEW YORK
Phone 6510 Columbus.

Walter Henry Hall

Professor of Choral Music
Columbia University

ADDRESS

49 Claremont Ave., New York City



Grace Renée

CLOSE

Dramatic Mezzo-Soprano

Concert Direction, Annie Friedberg
1425 Broadway, New York City

ELLEN KELLER

VIOLINIST

IN AMERICA—SEASON 1914-15

Exclusive Management
GERTRUDE F. COWEN, 1451 Broadway, New York City



SOUSA AND HIS BAND

"Heard the World
Around"

OFFICE, 1 WEST 34th ST.
Telephone 6128 Greeley

JOHN ADAM HUGO

Composer-Pianist

Instruction, Concert and Recital
Room 16 Metropolitan Opera House Bldg.
1425 Broadway, New York

WILLIAM AXT

19 East 95th St., New York Tel. 1411 Lenox

Conductor and Opera Coach

"I have found Mr. Axt the most efficient coach
I have ever had."—Orville Harold.

MAXIMILIAN

Concerts

PILZER

VIOLINIST

Recitals

Personal Address, 101 W. 115th St., New York Tel. 8832 Morningside
Western Representative: MACK MUDD, St. Louis, Mo.

LOUIS

ASCHENFELDER

Pianist-
Accompanist

"An artist of the highest rank"—San Francisco Examiner.

Address: 448 Central Park West

New York City

LEON

SAMETINI

Holland's Greatest
VIOLINIST

Management ALMA VOEDISCH
3941 Rokeby St., Chicago

GERMAN TEACHERS IN TORONTO UNMOLESTED

Animosities of War Time Not Observed
in City's Musical Colony—Two
Artists Missing

TORONTO, Aug. 31.—The animosities of war time have thus far passed over the heads of Toronto's musical colony. German teachers go their way undisturbed, and their pupils do not appear in the least inclined to resent the accident of their nationality. Not one of the many German and Austrian artists and instructors in this city has felt obliged to leave Canada because of uncongenial circumstances.

Two Austrian artists, Walter Kirschbaum, head of the piano department of the Canadian Academy of Music, and Henry Lautz, a vocal instructor of great

popularity and distinction, attached to the Toronto Conservatory of Music, have been missing for many weeks, having gone to their native land for a vacation earlier in the Summer.

In the chief musical institutions here are a considerable number of German and Austrian teachers who have won a high place in public esteem. With the two exceptions noted above there have been no faculty changes either made or proposed. Probably the only difference in the regular routine of these teachers will be that the public appearances of Germans and Austrians in recital or concert will be curtailed this Winter.

A cablegram was received here the other day to the effect that F. G. Killmaster, of London, Ontario, formerly of Toronto, an English-born organist, known all through Canada, had been arrested in London, England, as a spy and suffered a few hours' incarceration before the mistake was discovered. R. B.

VIOLINIST'S PORTRAIT AS A WAR TROPHY?

Painting of Francis Macmillen in Brussels Gallery May Be Lost to Belgium

Coincident with the sacking of Louvain and the destruction of many of its valuable works of art, comes the news that the Germans contemplate seizing the art treasures of Brussels in payment of the war tax levied by them upon the inhabitants of the Belgium capital.

The Brussels National Gallery is rated in Baedeker as one of the most important picture galleries in Europe. In the gallery of modern pictures, attached to this priceless collection of masterpieces, hanging immediately over

tioned by all the art reviewers, it was reproduced that year by many of the art journals of France. It received a first prize.

The fame of the Macmillen portrait attracted the attention of the Belgian Minister of Fine Arts, who negotiated at once for its purchase by the National Gallery of Modern Art. The price paid was 18,000 francs.

It is assumed that in case the Germans carry out their threat to loot the art treasures of Belgium, this painting of Macmillen will gain a little interesting war history to be added to its description, when it is catalogued in its new home.

Baltimore Celebrating "Star Spangled Banner" Centenary

Baltimore began the celebration of the "Star Spangled Banner" centennial on September 6 and continued it with various exercises through this week. The opening concert, in which the national anthem was sung by 500 members of the United German Singers of Baltimore, was attended by Mrs. Norway, the only surviving granddaughter of Francis Scott Key. She traveled from Texas for the occasion. In New York Irish citizens celebrated the centenary of the song on September 8, under the auspices of the United Irish League of America. Marie Narelle, the Irish-Australian soprano, sang the words of Key.

Alice Nielsen Sings Knight-Logan Song in the Latter's Home City

OSKALOOSA, IA., Sept. 8.—A feature of interest at the recent Chautauqua in this city was "Nielsen Day," which was given over to a recital by Alice Nielsen. The soprano gave prominence to a song by a local composer, Frederick Knight-Logan, and its reception by the audience, which approximated 3,000, was flattering. Mr. Logan, who is devoting himself to teaching and composition since giving up his work as musical director for Maude Adams, has dedicated the song to Miss Nielsen.

The Musical Mutual Protective Union of New York has taken title to several houses in the rear of its building in Eighty-fifth street and it is said that negotiations are under way for the purchase of more ground. It is understood that a building to meet the growing needs of the union will ultimately be erected.

ALICE SOVEREIGN

The Eminent Contralto

SEASON 1914-15

Miss Sovereign has an extensive operatic repertoire and is also available for concerts and recitals

Inquiries to her manager

ANTONIA SAWYER

1425 Broadway, New York



DAVID and CLARA MANNES

Recitals for the Violin and Piano
SEASON 1914-15

"Mr. Mannes conveys a meaning with infinite shades of color and tonal beauty. Mrs. Mannes is a pianist whose rhythmic sense and plenitude of technical power makes her exposition of the sonata a joy."—Duluth News Tribune, January 24, 1914.

Management: HAENSEL & JONES
Aeolian Hall, New York
Steinway Piano Used



Maurice Wagemans's Portrait of Francis Macmillen

the main entrance at the head of the grand stairway, is the accompanying painting of Francis Macmillen, the celebrated American violinist. The work is by Maurice Wagemans, the Belgian artist.

This picture was first exhibited at the Paris salon, where it was rated among the star pictures of the season's offerings. Aside from being favorably men-



HORATIO CONNELL

Bass-Baritone

IN AMERICA
ENTIRE SEASON
1914-1915

Management Haensel & Jones, Aeolian Hall, New York

CHICAGO MUSICAL COLLEGE

Founded 1867 Dr. F. ZIEGFELD, President
FORTY-NINTH YEAR
Catalogue Mailed Free Upon Request to
Registrar, CHICAGO MUSICAL COLLEGE
624 South Michigan Boulevard, CHICAGO



"Mr. Kasner is a sound violinist. He plays with understanding, good tone and in time" said WM. J. HENDERSON
In the New York Sun, Jan. 29, 1914

—OF—

JACQUES KASNER

VIOLINIST

who will be heard in Concert and
Recital during the Season
1914-15

(c) Henry Havelock Pierce

For Terms, address MR. KASNER,

120 East 85th Street, New York

J. BERTRAM FOX

TEACHER OF SINGING
[For 5 Years Assistant to Victor Maurel]

148 West 72nd St., - - - NEW YORK
STUDIO
Telephone: Columbus 4680

SEBASTIAN BURNETTI

Baritone

*Opera Comique, Berlin; National Opera Company, Montreal. In America 1914-15. Management A. D. GOULD, 714 Kimball Hall, Chicago. Limited Number of pupils accepted.

"His voice is rich in color and sympathetic in quality. He sang the arias with much sonority and dramatic fervidity."—RECORD-HERALD, CHICAGO, FEBRUARY 15.

"After Titta Ruffo, Chicago has never heard a better baritone."—IT. TRIBUNE, APRIL 30.

"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.

NINA MILLS

SOPRANO

CHURCH CONCERT ORATORIO
62 W. 45th Street, New York

EVA MYLOTT

Australian Contralto

Address: 174 W. 76th St.
New York City



ORATORIO Joint Recitals CONCERT
CHARLES
KITCHEIL
ALMA
HOPKINS
CONTRALTO

Mr. Kitcheil will accept pupils in voice.
Address 176 W. 81st St., New York.
Tel. Schuyler 9984



CHICAGO ORCHESTRA REMAINS INTACT

All the Members Expected Back When Season Opens in October
—Closing Weeks of Opera at Ravinia Park and Concerts at Midway Gardens

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, September 7, 1914.

THE Chicago Symphony Orchestra has issued the preliminary announcements for its twenty-fourth season. As heretofore, the concerts will be given Friday afternoons and Saturday evenings for twenty-eight consecutive weeks, beginning October 16 and 17. Though the war has deprived Chicago of its opera season, it has had no deleterious effect upon the orchestra. Only four members of the orchestra went to Europe for their vacations.

Of those who went abroad, Bruno Steindel, equipped with proper credentials as an American citizen, will have no trouble in getting back. Neither will Enrico Tremonti, the harpist, who is now in Switzerland. Mr. Stock's interrupted trip abroad will perhaps affect the repertory of the orchestra, insofar as he was unable to obtain novelties, but the first four programs show several works which are new to Chicagoans, nevertheless. These include Coleridge-Taylor's "Rhapsodic Negro Dance," a violin concerto by Lalo, in which Hugo

Kortschak will be the soloist; a piano concerto, "Indian," by Busoni, who will be the soloist, and the same composer's suite from his opera, "Die Brautwahl." A fine list of soloists is also announced including, among others, Mme. Schumann-Heink, Olga Samaroff, Louise Homer, Alma Gluck, Frank Gittelsohn, Steindel, Busoni, Emmeran Stoeber and Tramonti.

The entire house has been sold out, including all the boxes, for the Friday afternoon concerts, and the boxes have also been disposed of for the Saturday evening concerts.

Conductor Frederick Stock writes to this office from Boston that his attempted European trip was "short but unpleasant. It was quite a disappointment, but at the same time, an interesting experience." He was one of the passengers on the *Kronprinzessin Cecile*, which, after being almost across the ocean, received orders by wireless to return to American and landed at Bar Harbor, Maine.

Opera at Ravinia Park

The second act of Wolf-Ferrari's "The Jewels of the Madonna" was presented last Friday evening at Ravinia Park. The scene in *Carmela's* garden brings

forth all the principal characters in the opera. As *Maliella*, Beatrice LaPalme sang with enthusiasm and musical taste and showed a well-defined study of the character of the wayward Neapolitan girl. The *Gennaro* by Walter Wheatley, the tenor, while vocally admirable, was somewhat too restrained on the dramatic side. The singing of Morton Adkins as *Rafaele* was commendable, and Miss Latham, as *Carmela*, sang the few notes of her rôle creditably. The chorus behind the scenes in the Serenade was effective and the orchestra played the score, under the direction of Carlo Nicosia, excellently.

Then followed the third act of "The Tales of Hoffmann," with the same principals and the additional assistance of Louise LeBaron, William Schuster and Francesco Daddi. The evening began with a fine performance by the orchestra of Bizet's "L'Arlésienne" Suite.

German Program Offered

German composers' night at the Midway Gardens last Thursday evening brought forth some of the representative works of Bach, Mozart, Beethoven, Haydn, Brahms, Weber, Mendelssohn, Schubert, Schumann and Wagner.

Of these, the "Leonore" Overture, No. 3, by Beethoven, the well-known Air of Bach, the first movement of the Symphony in G Minor by Mozart, the Serenade by Brahms, "Der Freischütz" Overture by Weber and "Siegfried's Rhine Journey" by Wagner, though taxing the resources of the National Symphony Orchestra, under Max Bendix, were given highly artistic interpreta-

tion. Now that the members of this organization have played together for some eleven weeks, under Mr. Bendix, and have been welded into an admirable band, it would seem a pity, indeed, were Chicago to lose them. It is understood that efforts are being made to keep the orchestra intact for a season of twenty weeks in some auditorium in the downtown loop.

The season at Midway Garden closes Labor Day, and from unofficial reports, we learn that it has been most successful, the profits aggregating \$50,000 for the season. It is estimated that in about three months more than 200,000 people have visited the Gardens.

Carrie Jacobs Bond, who has been spending her Summer in the East, has returned to Chicago, where she will remain until January, before journeying to her California home.

MAURICE ROSENFELD.

OHIO SOPRANO WHO HAS BEGUN CAREER OF BRIGHT PROMISE



Grace Renee Close, Soprano, of Toledo

Ohio, which has produced many distinguished statesmen, soldiers and educators, is contributing its quota to the ranks of American musical artists. Grace Renee Close, a concert singer, who is planning to make extended tours, is a native of Toledo, and it was in that city that her voice received its early training. Her first teacher was her mother's sister, then a pupil of the late Mme. Marchesi. After several years of study with her kinswoman, Miss Close came to New York for additional study and coaching.

When she was declared ready to begin her career Miss Close did not follow in the footsteps of those who rush to Europe, but preferred to return to her home city to make her début. This proved remarkably successful and resulted in securing for the young singer the position of soloist at the English Lutheran Church, where Corinne Rider-Kelsey sang for a number of years. Under her contract Miss Close was permitted to accept concert engagements, and several tours through Ohio, Pennsylvania and New York were arranged, including occasional appearances before private clubs in New York City.

Miss Close's voice is described as a mezzo of rich and beautiful quality, and she is said to be remarkably efficient in French, Italian and German diction. She is also ever ready to sing English songs, old and new. In addition to praising her voice and tone-production, those who have heard Miss Close have commented enthusiastically on her personal charm and magnetism.

Gustav Becker on Vacation in Massachusetts

Gustav L. Becker, the New York piano teacher, is completing a short vacation at Winthrop Beach, Mass., after a busy Summer teaching teachers from various parts of the country. He will open his new season after the middle of September.

MUSICIANS' DIRECTORY

The American Institute of Applied Music
212 West 59th Street, New York City
Telephone: 2329 Columbus.

ARTISTS' MANAGER

ROBERT PATTERSON STRINE
Estey Hall, Philadelphia

HARRY ANDERTON PIANO AND THEORY INSTRUCTION
(10 years pupil of E. M. BOWMAN.)
Steinway Hall, 100 E. 14th St., New York.
Room 12 (formerly Mr. Bowman's).

Mme. ELLA BACKUS-BEHR Teacher of Piano and Voice
Refers to Mme. Louise Homer, Mr. and Mrs. Bechtel Alcock.
Applications made at 206 W. 95th St., N. Y. Tel. 9609 River

ALEXANDER BERNE PIANO-FORTE INSTRUCTION
(Six Seasons Pupil of Rafael Joseffy.)
Metropolitan Opera House Bldg., Room 26, Fridays.
847 Broad St., Newark, Mondays to Thursdays.

FLORENCE BJORNSTADE PIANO INSTRUCTION
Classes in Theory and History of Music, 80 W. 94th St., New York City. Tel. 8799 Riverside.

MRS. HENRY SMOCK MISS SUSAN S. BOICE
Vocal Studios: 43 E. 27th St., N. Y., Tel. 1977
Mad. Sq.; Pouch Gallery, Brooklyn. Tel. 6400 Prospect.

GIUSEPPE CAMPANARI Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

ELIZABETH CLARK-SLEIGHT
817 WEST END AVENUE, NEW YORK
Telephone 9180 Riverside

MARY HISSEM DE MOSS SOPRANO
Address, 106 West 90th Street, New York.
Telephone, 3552 River.
Mgt. Haensel & Jones, Aeolian Hall.

WILLIAM J. FALK TEACHER OF SINGING
Address, 124 E. 92d Street New York
Telephone: 4881 Lenox

THOMAS FARMER BARITONE
Engaged for St. Paul by Handel Society, London, May 12th.
Management: M. H. HANSON, 437 5th Ave., N. Y.

JESSIE G. FENNER Mezzo-Soprano—Teacher of Singing
15 West 36th Street, New York
Telephone 3873 Greeley

HENRY T. FLECK Head Musical Department,
Normal College, New York.
68th St. and Park Ave. - Tel. 2443 Plaza

JOHN WALTER HALL TEACHER OF SINGING
843-844 Carnegie Hall New York
Telephone 4449 Columbus

ELLIS CLARK HAMMANN PIANIST
1716 Chestnut St., Philadelphia

SUE HARVARD SOPRANO
Concert—Oratorio—Recital
Müller Bersetstr. 43 Dresden, Germany

H. R. HUMPHRIES Conductor of New York Banks' Glee Club.
Teacher of VOICE PRODUCTION AND THE ART OF SINGING.
Pupils prepared for Church, Concert, and Oratorio.
Address Carnegie Hall, New York.

MINNA KAUFMANN VOCAL INSTRUCTION—Lehmann Methods
CONCERTS AND RECITALS
HOLLY, Secretary. Studio, 866-867 Carnegie Hall, New York

MAURICE LAFARGE PREPARES FOR OPERA AND CONCERT
Specialist in Style and French Lyric Diction;
Summer Course, Harrison, Me., July and August.
NEW YORK STUDIO: 15 W. 36th STREET

ORPHEE LANGEVIN BARITONE
Specialist in French diction
Particular attention given to singers. Reference,
Frederic Martin, the eminent basso.
220 West 59th St. Phone, 511 Columbus.

MARIE STONE LANGSTON CONTRALTO—Oratorio—Concert—Recitals
Address: 3301 Hamilton Street, Philadelphia

Dr. FRANKLIN LAWSON, Tenor VOICE SPECIALIST
Aeolian Hall Tel. 6244 Bryant. New York

WASSILI LEPS AND HIS ORCHESTRA,
Willow Grove, Summer 1914. Other engagements
booking. Address The Powelton, Philadelphia.

ISIDORE LUCKSTONE TEACHER OF SINGING
153 West 76th St. New York
Telephone, 7493 Schuyler.

FLORENCE E. H. MARVIN TEACHER OF SINGING
New York Studio: 133 East 34th Street
Brooklyn Studio: 75 Willow Street
Refers by permission to Dr. Holbrook Curtis and Riccardo Martin

J. MASSELL VOICE PLACING
Specialist in breathing. Opera and
Concert Repertoire.
Metropolitan Opera House Bldg., N.Y. Tel. Bryant 1274

McMILLAN, GEORGE L. Teacher of Piano and Harmony
Pupil of Joseffy and Stojowsky. New York Studio,
152 W. 86th St. New Rochelle Studio, 91 Manhattan Ave., Rochelle Park.

MR. and MRS. JOHN DENNIS MEHAN
Season 1914-15 opens Sept. 21st.
Until Sept. 19th, Tel. Coney Island 2267.
Suite 70, Carnegie Hall, N. Y.—Tel. Columbus 5946

MRS. LAURA E. MORRILL SCIENTIFIC VOICE CULTURE—Studio:
Aeolian Hall, West 42nd Street, New York.

HATTIE CLAPPER MORRIS TEACHER OF SINGING IN ALL BRANCHES
1730 BROADWAY, NEW YORK
Sole Teacher of Margaret Keyes.

CARLO NICOSIA MUSICAL DIRECTOR at the CENTURY OPERA
Coaching for Opera in French, Italian and English
Address Century Opera House, New York.

LILLIAN SHERWOOD NEWKIRK TEACHER OF SINGING
Wed and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

CARL M. ROEDER TEACHER OF PIANO
Studio: 607-608 Carnegie Hall, N. Y. Phone: 1350 Columbus
Residence: 423 East 140th St., N. Y.
Phone: 940 W. Melrose

MR. and MRS. EDMUND SEVERN VOICE, VIOLIN, PIANO, THEORY
131 West 56th St. Phone 2503 Columbus

HERBERT FOSTER SPRAGUE Organist and Choir Master, Trinity Church.
ORGAN RECITALS.
Address, Trinity Parish House, Toledo, O.

The STERNBERG SCHOOL OF MUSIC, Inc.
10 South 18th Street, Philadelphia, Pa.
H. E. NEWLIN, Secretary
CONSTANTIN VON STERNBERG, President.

WILLIAM STICKLES Late of Braggiotti Opera School
—Florence, Italy
VOICE CULTURE Hof-Theater, Munich, Germany
Pupils prepared for Opera, Oratorio, Concert.
1028 Aeolian Hall New York City

ARTHUR TREGINA PIANO HARMONY INSTRUMENTATION
105 Eighth Street, S. E. WASHINGTON, D. C.
Phone Lincoln 3636

VAN YORX, THEO. TENOR
STUDIOS: 21 WEST 38th STREET, NEW YORK
3701 Greeley
TEACHES THIS SUMMER

VIRGIL PIANO CONSERVATORY
Mrs. A. M. Virgil, Director,
42 West 76th St., New York

FREDERIC WARREN TENOR Exponent of Jean de Reszke Method
VOICE PRODUCTION
BERLIN, W. 9 Prinz Regenten Str.

CLAUDE WARFORD TENOR and TEACHER
Metropolitan Opera House, 1425 Broadway, N. Y.
Telephone, Bryant 1274.

EDWIN WICKENHOEFER VIOLINIST
INSTRUCTOR Von Ende School of Music
STUDIOS: 847 Broad St., Newark, N. J.
30 Cottage St., South Orange, N. J.

WILBOURN MME. RITA, CONTRALTO. WILLETTTE, Pianist-Composer
Unique combination recitals. Separate Engagements. Instruction.
Studio: 201 Fuller Bldg., Philadelphia, Pa.

APPLY EFFICIENCY TO OPERA, SARGENT ABORN'S BUSINESS RULE

Systematic Methods and Art Not Incompatible, Declares Century Manager — Presiding Over Structural Revision of Big Opera House—An Example of American Resourcefulness in War Times

WHILE his brother, Milton, was in Europe for the purpose of recapturing American singers who had escaped to European opera houses, Sargent Aborn remained in "hottest" New York, not because he likes to stay here in the Summer but because it was necessary to look after the alterations being made in the Century Opera House.

These alterations have been completed, 1,000 seats added to the capacity of the Century and the work finished ten days earlier than the time allotted. The auditorium was to have been ready not later than September 10 according to contract, but instead the contractors were able to withdraw their forces and turn the house over to the managers on Monday, August 31. Credit for this expeditious completion, Mr. Aborn says, is due to the excellent organization maintained by the contractors, Messrs. Post and McCord, and to the architect, W. H. McElfrick.

The interior of the Century now presents a more imposing appearance than ever, with an increase of comforts as well as seating capacity. Space that was formerly cut up into many small rooms has been opened up into sweeping circles of new seats. The uses to which these small rooms were formerly put will be fully accommodated in other rooms. The color scheme of the auditorium remains as formerly, but the entire house has been done over by the Tiffany Studios.

Acoustical experts were in conference with Mr. Aborn and the architects before these alterations were started, and gave their complete approval to the plans, stating that the carrying back of the rear walls on all floors tends to give a more even radiation to sound waves from the stage and consequently improves the acoustics a great deal, all of which has been confirmed by experiments since the work was finished.

A MUSICAL AMERICA representative called at the Century to see Sargent Aborn late in August when the work was finished, all except fastening the seats to the floors, and found Mr. Aborn in his shirt sleeves directing the work of forty or fifty decorators and mechanics. The interview was conducted while walking about the big opera house, ending with a few moments in the offices of the general managers, where Mr. Aborn played a business-like symphony on push buttons and telephones, and to this music many clerical assistants danced in and out.

WILLIAM HINSHAW
Metropolitan Opera Baritone.
Singing Wotan and Wanderer in Berlin, Wagner Ring Festival, June 23d to Aug. 21st. Available for Concerts and Oratorio in America Dec. to June.
Dates booking thru
R. E. Johnston,
1451 Broadway, N. Y.

FRANCIS ROGERS
BARITONE—Recital, Oratorio, Concert
Management:
LOUDON CHARLTON Carnegie Hall
Also a few serious pupils at his residence-studio.
563 Park Ave., N. E. Corner of 62d Street.

R. E. JOHNSTON - PRESENTS
By Courtesy of
SENATOR AND MRS. WILLIAM A. CLARK
ANDRE TOURET
French Violinist
AND
CAMILLE DECREUS
French Pianist
(Ysaye's pianist for past two seasons)
IN JOINT RECITALS
CHICKERING PIANO USED
All business communications should be sent to:
R. E. Johnston, 1451 Broadway, N. Y.



Sargent Aborn, of the Century Opera Company, and His Daughter

When asked what has been the principal cause of the Aborns' success Mr. Aborn said: "We discovered that an opera company may be organized and conducted on business principles. When we came to the Century the resources at our command were much greater than we had ever had before, and considering the short time we had in which to organize, the first season of the Century Opera Company was a greater success than most people expected. The experience of the first season has indicated many improvements for the second, and the year since this company began its career has given us time to carry the organization nearer to perfection, so that the coming season is expected to show it to be the finest popular operatic organization in the world."

Returning to his remark as to business principles applied to operatic management, Mr. Aborn said, "It seems to be a tradition that business and art are incompatible, but they are not. When joined together they are both much stronger than they are separately. The word 'business' may be offensive to some in this relation and perhaps it is a little bit out of place. The correct word is 'efficiency.' Without this element art may be highly artistic but it does not thrive. There is no reason why the administration of a grand opera organization cannot be carried on with 'efficiency' as the watchword as well, or better, than with careless extravagance. This is the policy we have followed, and we believe it has placed the Century Opera Company on a solid foundation as a permanent institution."

New Orchestra of Women Players

A novelty in New York's orchestral field is the Ladies' String Orchestra, recently organized with Gustav Saenger as conductor. Its rehearsals are held at the Music School Settlement, 55 East Third Street, although it is an independent orchestra. The officers are Beatrice Selsky, president, who has charge of the enrolling of members; Ann Steiger, secretary and treasurer, and Frances Siegel, librarian. Its chief aim is to allow women players to gain a thorough and practical knowledge of orchestral playing and routine in ensemble work. In addition to weekly rehearsals it is the aim of the board to give monthly concerts.

Louis Aschenfelder to Teach in New York

Louis Aschenfelder, the pianist, who recently returned from a season of touring as accompanist to Fritz Scheff, is to remain permanently in New York to engage in teaching and concert work. Mr. Aschenfelder has had the advantage of several years' experience in teaching on the Pacific Coast and also taught for some time in Paris, France. He will remain under the management of Anton F. Scibilia.

JUST PUBLISHED

THE FAMILY MUSIC BOOK

The Most Marvellous Collection Ever Published
800 Pages; 252 Pieces

THE FAMILY MUSIC BOOK is handsomely bound in flexible cloth, printed from beautifully engraved plates, in the best manner, on excellent paper and presents an appearance of unsurpassed elegance. It contains music for piano solo, piano 4-hands, piano 6-hands, vocal solos and duets, classified as follows:

PIANO MUSIC		VOCAL MUSIC	
27 Drawing-room Pieces	2 Mazurkas	27 Ballads	10 Sacred Songs
18 Operatic Arrangements	1 Schottische	7 Convivial Songs	9 Patriotic Songs
14 Easy Classics	2 Lancers and Quadrilles	8 Plantation Songs	9 National Songs (Foreign Nations)
13 Sunday Music	11 Jigs, Reels and Modern Dances	5 French Children's Songs	12 Hymns
12 Marches	9 4-Hand Pieces	6 German Children's Songs	14 Vocal Duets
10 Waltzes	4 6-Hand Pieces	20 English Children's Songs	
2 Polkas			

The Name of the Book—"THE FAMILY MUSIC BOOK"—implies the purpose which the collection is to serve.

All the material has been very carefully selected, both as to classifications and the individual pieces.

The Piano Music is uniformly of moderate difficulty—within the means of the average player; and the vocal numbers, in addition to being of the same grade of difficulty, possess the special advantage of having easy accompaniments—also within the means of the average pianist.

The vocal numbers throughout are for medium voice, thus being available for all singers.

Among the pieces, both piano and vocal, will be found many old favorites, universally known and loved, and many new compositions interesting, charming and beautiful.

THE FAMILY MUSIC BOOK belongs in every household. It appeals alike to those who cultivate music seriously, and to those who love it merely for its own sake.

THE FAMILY MUSIC BOOK is also essentially a GIFT-BOOK.

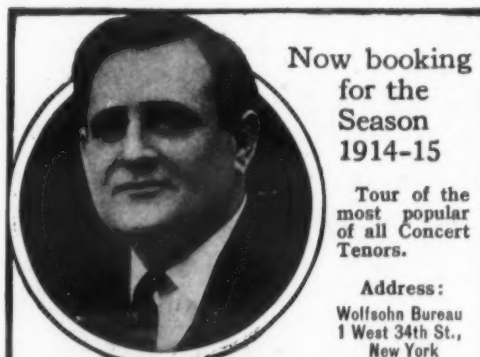
The aggregate value of the music contained in the book is
ONE HUNDRED AND FIFTY DOLLARS (\$150.00)

The price is ONLY ONE DOLLAR

Cost of shipping extra: Parcel Post, any point within 150 miles of New York, 10c; any point within 300 miles, 16c; any point within 600 miles, 27c. Add 5c. for insured parcel post. Further distances by express. All points as far as Mississippi River, 35c; all points west of Mississippi River, 45c.

For Sale by Music Dealers, Department Stores, Stationers, and wherever music is handled.

Published by **G. SCHIRMER** New York



Now booking
for the
Season
1914-15

Tour of the
most popular
of all Concert
Tenors.

Address:
Wolfsohn Bureau
1 West 34th St.,
New York

EVAN WILLIAMS

ANN IVINS

Lyric Soprano

Management: **R. E. JOHNSTON**
1451 Broadway, New York City

LUDWIG SCHMIDT

BRILLIANT YOUNG VIOLINIST

Mgt. **R. E. JOHNSTON**, 1451 Broadway
New York City

NORAH Drewett
PIANIST

Concert Direction
M. H. HANSON
437 Fifth Ave. NEW YORK

FLORENCE McMILLAN

ACCOMPANIST—COACH—ORGANIST
AVAILABLE DURING THE SUMMER
226 West 129th Street New York
Tel. 4870 Morningside

DUNNING SYSTEM Improved Music Study
for Beginners

Normal training classes for teachers will be conducted by Mrs. Carrie Louise Dunning in Portland, Ore., June 22d; in Chicago, Aug. 10th; New York City, Sept. 14th. For particulars and booklet, address 11 West 36th St., New York City. By Mrs. Zay Rector Beville, April 20th, June 20th, Aug. 20th, at San Diego, Calif. Address 3914 Third St., San Diego, Calif. By Miss Mary Armstrong, Feb. 20th, May 20th, July 2nd, at Asheville, N. C. Address Propylaeum, Indianapolis, Ind.

FLORENCE AUSTIN
America's Violinist
Season 1914-15 now booking
Address:
THOMAS McGRATH,
133 East 34th St., New York
E Phone, Murray Hill, 2239

FRANKLIN HOLDING
VIOLINIST



Thomas Wilson, organist, of Elizabeth, N. J., recently declined an offer to become organist and choirmaster of the Church of the Holy Communion, New York.

Marian B. Forsythe, soloist of the Shadyside Presbyterian Church, Pittsburgh, and James T. McDonald, of Steubenville, O., will be married this Fall.

An attractive program was recently presented in the Town Hall of Bridge-water, Conn., by Edna Estelle Hall, pianist; Norma Weber, contralto, and Dorothy May Wall.

The Minneapolis School of Music, Oratory and Dramatic Art has opened for the season with a large enrollment. William H. Pontius is director of the Department of Music.

J. T. B. Turner, who has for eight years been organist at Trinity Church, Portland, Conn., has resigned his position and removed to Middletown. He will devote his time to teaching.

Mme. Tealdi, director of the New Haven Operatic Society, and several of her pupils were given a musicale on September 4 in the home of Mr. and Mrs. William P. Lynch, at Wallingford, Conn.

Alice Brown McNutt, of Pueblo, Col., a soprano who sings in oratorio and opera, and who was recently in Berlin, has not been located since the war broke out. Her last letter to Pueblo friends was dated July 22.

Rebecca Wilder Holmes, professor of music at Smith College, Northampton, Mass., has reached her home in that city after several weeks in Europe. Miss Holmes was in Berlin when the war

broke out but managed to reach London without great difficulty.

Mrs. Andrew Crozier, a Pittsburgh soprano, and Margaret Kappel, soprano at the East End Christian Church, who accompanied the former, appeared recently with success at the Lakeside Chautauqua, before an audience of 1,800, Mrs. Crozier singing Indian songs.

In its attractive 1914-15 catalogue the Horner Institute of Fine Arts, Kansas City, Mo., announces a generally enlarged scheme of activities for the season which began September 7. Earl Rosenberg is director of the Institute and has immediate charge of its voice department.

In a concert by Martini's Symphony Orchestra, given in Atlantic City, N. J., on the afternoon of September 1, Jere Shaw, the American tenor, was a highly successful soloist. Two of his numbers that were especially popular were the aria from "Rigoletto" and Ball's "Mother Machree."

Francesco C. Torre, baritone of New York, and Loretta C. O'Connell, pianist, formerly of New Haven, Conn., were married last week in Westport, Conn. Mr. Torre studied voice in Milan and his bride was a pupil of Rafael Joseffy. They have been appearing with a Westport orchestra.

H. W. Barnes, who has charge of the music of St. Mark's Church, San Antonio, Tex., is organizing a large chorus and will present the "Messiah" and other oratorios during the coming season. He demonstrated his ability as a conductor when he presented "The Seven Last Days" some months ago.

The Malek School of Music, Grand Rapids, Mich., opens on September 14. Ottokar Malek is the director; Mrs. Clara H. Davis heads the voice department; Guy G. Callow, the violin department; Walter E. Hartley, organ and theoretical departments; Marguerite Kortlander, children's department, and Elsa Hoertz, harp.

W. O. Miessner, head of the music department of the schools of Oak Park, Ill., has accepted the position of director of the new department for training music teachers and supervisors in Milwaukee Normal School. Miss Foxgrover, who had charge of music work in the Milwaukee Normal last year, will act as Professor Miessner's chief assistant.

A concert was given on September 5 in the Country Club of Woodmont, Conn., at which Mrs. George H. McLean, soprano; Norma Lymes Lewis, violinist, and Lawrence Sullivan, bass, were the soloists. These artists sang at the clubhouse several weeks ago and made so favorable an impression that they were immediately reengaged.

Arthur H. Turner, returned from the organists' convention at Ocean Grove, N. J., is at his home in Springfield, Mass. Through the efforts of the Springfield Board of Trade and with the assistance of Mr. Turner it is hoped to have the eighth annual convention next August in Springfield. The most formidable competitive city is Saratoga Springs, N. Y.

At a benefit concert, given on September 4 at Short Beach, Conn., the following contributed their services: Edith Davis Jones, Esther Bradley, Mr. and Mrs. William Arthur, Ella Wheeler Wilcox, Miriam Cordoza and Susan Hawley Davis. The residents responded readily and a large audience was on hand. The concert was given in Mrs. Wilcox's home.

Lester Wheeler, organist at All Saints' Church, Meriden, Conn., has accepted the organ position of Trinity Episcopal Church in Portland, Conn. Another Meriden organist, James V. Conklin, has gone to Middletown, where

he will be the organist at the St. Francis Church. Mr. Conklin is very young, having graduated from high school little more than a year ago.

The Fall term of the Chalfant Conservatory of Music, Springfield, Mo., began on September 8, with the promise of a notable year. One of the visiting attractions announced by the Conservatory is the San Carlo Opera Company, which has been engaged for a series of three performances on November 23 and 24, presenting "Il Trovatore," "The Barber of Seville" and "Carmen."

Lucille Crews, soprano, of Pueblo, Col., gave a recent recital in which numbers by Pergolesi, Scarlatti, Purcell, Schumann, Brahms, Hübner, Debussy, Morse-Rummel, Frank La Forge, Francis Hendriks and the soprano's own compositions were given appropriate interpretation. Mr. Hendriks and Miss Crews are members of the faculty of the Scott School in Pueblo. Charles Marsh, pianist, assisted Miss Crews.

On the calendar of concert events already arranged by the University School of Music, Ann Arbor, Mich., are appearances for Mme. Galski, October 28; Ferruccio Busoni, November 11; Philadelphia Orchestra, December 2, and Cincinnati Orchestra, January 28. The dates of next year's annual festival are May 19-22, inclusive. The Chicago Orchestra and University Choral Union will participate in most of the six programs.

Master Alfred Newman, the talented juvenile pianist, gave a recital on September 9 in the Williams Memorial Institute, New London, Conn., under the auspices of the Alumnae Association of the institute. His program composed works by Beethoven, Chopin, Schubert, Weber, Grieg, Parsons (the young performer's teacher), Mendelssohn and Liszt. Master Newman is expected to give a recital in New Haven in the near future.

"The Storm King," a music drama founded on traditions of the seafaring folk of the coast of Maine, is to have its premiere in Nashua, N. H., on November 5. The music is by W. King Collins, and the libretto by Mrs. Anita MacGregor Kimball, both of Nashua, and the work will be staged and interpreted by Nashuans. Mr. Collins will have the leading baritone rôle, Hazel Milliken will be the leading soprano and Mary Field the leading contralto. Clarence A. Woodbury will conduct.

The Knights of Pythias Glee Club of Oskaloosa, Ia., of which Frederick Knight Logan is director, participated in the recent forty-fifth convention of the order in Cedar Rapids by presenting an engaging concert program. The organization, which is made up of twenty voices, scored a great success. Mr. Logan directed skilfully and the soloists were Mrs. Maud Kemble, soprano, and Carl D. Woodford, violinist. Charles L. Griffith was the accompanist. One of the best-liked numbers on the program was Liszt's Second Rhapsody played as a duet by Messrs. Logan and Griffith.

At the concert at the Allenhurst Club, Allenhurst, N. J., on Sunday evening, August 16, the Criterion Male Quartet, John Young and Horatio Rench, tenors; George Warren Reardon, baritone, and Donald Chalmers, bass, appeared, assisted by Robert Gaylor at the piano. Quartets by Buck, Protheroe and Geibel were the ensemble numbers. Of the individual offerings, Mr. Young sang Bartlett's "Love's Rhapsody," Mr. Reardon presented Handel's "Hear Me, Ye Winds," and Mr. Chalmers "The Two Grenadiers," all of them so well received that they were obliged to add encores. At the close of the concert the quartet was applauded insistently and four extras were sung.

Burton Piersol and his wife, Marie Ladue Piersol, have been on vacation at Goderich, Ontario, after a successful sea-

son. With Mr. and Mrs. Piersol are Mr. and Mrs. William Mount of Philadelphia (Mrs. Mount is a well known pianist and accompanist) and Mrs. Collins, president of the Matinée Musical Club of that city. Mr. Piersol was the soloist on the Wagner program given by the New York Philharmonic Orchestra in Detroit on April 1 last. Both Mr. and Mrs. Piersol have been engaged for the coming season in Detroit, Mr. Piersol for the opening concert in that city in November with the New York Symphony and Mrs. Piersol in April next with the Chicago Orchestra.

For the tenth season of the Crescendo Club of Atlantic City the general theme will be "Study of the Literary Works of the Great Tone Artists." Beethoven, Haydn, Mozart, Bach and others will be discussed in connection with the musical numbers by members of the club. The special musicales will be under the direction of Mrs. H. W. Hemphile, Mrs. Westney, Mrs. W. B. Stewart and Mrs. John Lang. The officers of the club for 1914-1915 are: Mrs. Herbert W. Hemphile, president; Mrs. August F. Bolte and Mrs. Alfred Westney, vice-presidents; Anna Castner, secretary; Sara Crossdale, treasurer, and Mrs. Joseph H. Ireland, librarian. The opening meeting of the season will be conducted by Miss M. Devine.

RUDOLPH BAUERKELLER
Violinist
CONCERTS RECITALS
"He is to be ranked among the real artists."
—London Times.
Address c/o Musical America, N. Y.

ELEANOR PATTERSON
American Contralto
Address:
510 W. 124th St., N.Y.C.
Tel. Morningside 880

RODERICK WHITE
Violinist
For information apply to
DRIGGS & LE MASSENA, INC.
501 FIFTH AVE. New York

LUCY MARSH
SOPRANO
Concert Direction: M. H. HANSON 437 Fifth Ave., New York

FLORA HARDIE
CONTRALTO
Concert, Oratorio, Recital
Specializes in Scottish Ballad Concerts
Photo by Mishkin 62 West 88th Street New York

THE COMPOSITIONS OF
CELESTE D.
HECKSCHER
May be obtained from her publishers
THE H. W. GRAY CO.
2 WEST 45th STREET. NEW YORK

RANDALL HARGREAVES
Basso-Cantante
"An ideal concert artist"
Address: 64 East 34th St., New York

BEATRICE COLLIN CONTRALTO
FLINT Oratorio—Concert—Recital
Address: RIVERTON, N. J.

"The concert revealed a star of the first magnitude, Leonard Borwick. A poet pianist to whom we listened with ever-increasing amazement."—Dresden Nachrichten.
WOLFSOHN BUREAU, 1 West 34th Street, New York
Steinway Piano Used

BORWICK

RUDOLPH REUTER

Pianist



N. Y. Press: "Aroused the audience to greatest enthusiasm."

Chicago Herald: "Delivered himself of an imposing performance."

Chicago Inter-Ocean: "Technically brilliant, gifted in the playing of ensemble music, versatile, resourceful, colossal courage, wonderful powers of absorption."

Chicago Tribune: "Superlative technical equipment, brilliant, discreet; a musician scholarly and refined."

Chicago Examiner: "Ensemble player par excellence."

Chicago Journal: "Resourceful and impassioned soloist; restrained and artistic ensemble player."

Evening Post: "Mr. Reuter is an artist whom we sincerely admire."

Duluth News-Tribune: "Scored a triumph as the pianist of the occasion."

Available for Concerts, Recitals, Chamber Music
Representative:
MARGUERITE EASTER
552 Oakdale Avenue, Chicago.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—New York, Oct. 8, 22 and Nov. 5.
Beddoe, Mabel.—Newark, N. J., Oct. 14.
Black, Cuyler.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
Brown, Albert Edmund.—Hartford, Conn., Sept. 20; Northampton, Mass., Nov. 9.
Bryant, Rose.—Briarcliff, N. Y., Nov. 1; Philadelphia (Mendelssohn Club), Dec. 10; New Britain, Conn., Dec. 1.
Cooper, Jean Vincent.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
De Gogorza, Emilio.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
Eames, Emma.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
Falk, Jules.—Symphonic Festival Concert, Atlantic City, N. J., Sept. 13.
Fox, Felix.—Boston, Oct. 25.
Ganz, Rudolph.—Worcester, Mass., Sept. 25.
Gerville-Reache-Jeanne.—Boston, Dec. 6.
Giordano, Salvatore.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
Gunn, Kathryn Platt.—Rockville Center, Oct. 6; Newburgh, Oct. 16.
Ivins, Ann.—Toronto Festival, Oct. 23.
Kaiser, Marie.—Western tour, Oct. 25 to Nov. 8.
Lee, Cordella.—Bangor, Me., Oct. 3; Portland, Me., Oct. 7.
Lerner, Tina.—Boston, Nov. 22.
Matzenauer, Margarete.—Houston, Tex., Oct. 27.

McCue, Beatrice.—Akron, O., Sept. 15.
Miller, Reed.—Beethoven Festival, Minneapolis, March 31.
Mitchell, Geo.—Boston, Nov. 8.
Nichols, Mr. and Mrs. John W.—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.
Powell, Maud.—Boston, Oct. 25.
Otis, Florence Anderson.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.

Pagdin, Wm. H.—Worcester Festival, Sept. 24.
Rogers, Francis.—Lenox, Mass., Sept. 24; Tuxedo, N. Y., Oct. 10; Dobbs Ferry, N. Y., Nov. 5; Lawrenceville, N. J., Nov. 11.
Samaroff, Olga.—Philadelphia, Nov. 6, 7; Boston, Nov. 15.
Serato, Arrigo.—Boston, Nov. 8.
Smith, Ethelynde.—Chicago, Nov. 15; Chicago, Dec. 6.

Sundellus, Marie.—Chicago, Oct. 18; Cleveland, Nov. 3; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).
Wells, John Barnes.—Peterborough, N. H.; Akron, O., Oct. 27.
Wheeler, William.—Middlebury, Conn.; (Westover School), Oct. 22.
Zimballist, Efrem.—Worcester Festival, Sept. 24.

DEATH IN HAMBURG OF EMIL FISCHER

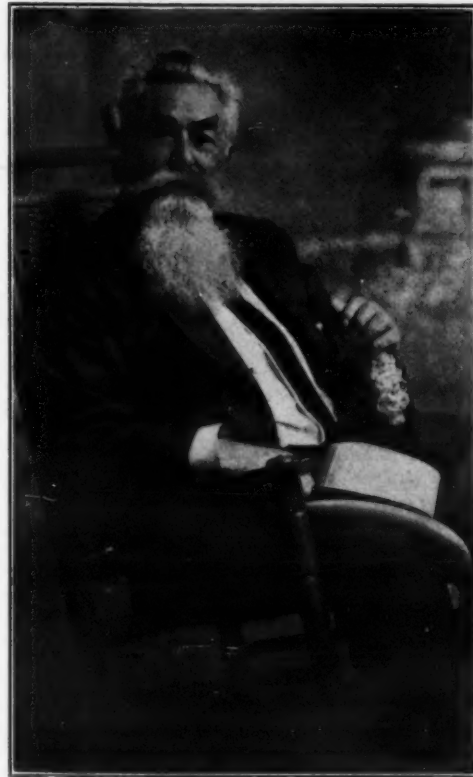
Famous Wagnerian Basso Passed Away August 11—Was the Ideal "Hans Sachs"

In consequence of the almost absolute embargo upon all European news other than of the war, it was not learned in New York until late last week that Emil Fischer, the famous German basso, had passed away in Hamburg on August 11. Following so closely upon the deaths of Lillian Nordica and Pol Plançon, who scored some of their most notable triumphs on the stage of the Metropolitan Opera House during much of the time of his activity, Mr. Fischer's demise serves poignantly as still another reminder of the passing of the "old guard" of opera singers.

Except for a benefit performance at the Metropolitan Opera House in his behalf seven years ago, Mr. Fischer had remained in retirement since 1898. But even during his old age he paid frequent visits to the opera and remained

actively interested in musical affairs, though his health had been failing for a number of years. It was on this account that he made yearly trips to Europe. His Winters were spent in New York.

Emil Fischer was born in Braunschweig (Brunswick), Germany, June



One of the Latest Portraits of Emil Fischer, Who Died in Hamburg, August 11, Aged Seventy-six

13, 1838. He came naturally by his vocal gifts, his father having been a noted basso, his mother a distinguished soprano. Young Fischer's musical training was thorough. He became a proficient violinist and played horn with skill. Besides he sang tenor in church choirs and concerts. But his father objected to his pursuit of a musical profession, and as a result he was brought up as a farmer and eventually set to work on his father's estate at Hanover. The work was too arduous, his health broke down and at eighteen he abandoned it. His father now gave him systematic and excellent vocal training. In March, 1857, he made his operatic debut as the *Seneschal* in "Jean de Paris." More vocal study followed, and five years later he sang baritone rôles in Dantzic. He was heard in Rotterdam and in various German cities, and in 1885 was discovered by an exploring party from the Metropolitan Opera House and induced to come to America. It was in that same year that the Metropolitan engaged Lilli Lehmann and Anton Seidl. These three artists were the main towers of strength in the early days of Wagnerian opera in New York and they lived to see the full triumph of the cause they championed.

Fischer was versatile and fully at home in French and Italian opera. He scored triumphs as *Mephistopheles*, as *Ramfis* in "Aida," as the *High Priest* in the "Queen of Sheba" and in the title rôle of Cornelius's "Barber of Bagdad." But his fame is associated more particularly with the bass rôles of Wagner. He impressed deeply by his *Landgrave*

in "Tannhäuser," his *King* in "Lohengrin," his *King Mark* in "Tristan," his *Wotan* and his *Hagen*. Yet the one character above all others with which his name will always be associated was that of *Hans Sachs* in "Meistersinger." Of this he has ever been regarded in America as the superlative exponent. As no other artist since, did he embody the bluff good nature, the humanity, the tenderness and the ideality of the cobbler-poet. So great was the impression which he created in this part that the memory of it has rather obliterated that of his superb *Wotan* and *Hagen*.

Possessed of a voice of great nobility and beauty, Fischer, like Lilli Lehmann, gave a very practical demonstration of the fact that Wagner can and must primarily be sung—and this at a time when absurdly erroneous notions as to the proper delivery of his new vocal style prevailed—ideas which, unfortunately, are not yet entirely extirpated in Germany. He was, indeed, the very model of the ideal Wagnerian singer.

Fischer's fortieth jubilee was celebrated on February 8, 1898. It was followed by his retirement. He had sung then in 101 operas, and had appeared 839 times in America. Thereafter he devoted a part of his time to teaching. At the benefit performance given March 15, 1907, on the occasion of the fiftieth anniversary of his appearance in opera (it netted \$7,000, which was invested in an annuity to maintain him the rest of his life), he himself appeared as *Hans Sachs* in the first scene of the third act of Wagner's comedy, together with Galski, Schumann-Heink, Dippel, Reiss and Goritz. The rest of the program was devoted to the first act of "Walküre" and the first part of the second act of "Lohengrin."

Marguerite d'Alvarez, the Boston Opera contralto, was the assisting artist at a pianoforte recital given in London this Summer by Wladimir Cernikoff.

CLARENCE EDDY

Available for ORGAN DEDICATIONS and RECITALS SEASON 1914-15
 INQUIRIES TO 510 OAKWOOD BOULEVARD, CHICAGO, ILL.

THE AMERICAN BARITONE **OSCAR SEAGLE**
 SEASON 1914-15 BOOKING
 Address LOUDON CHARLTON - - - - - CARNEGIE HALL, NEW YORK

NORTHROP SOPRANO
 Address: 434 W. 120th St. New York
 D. CONCERT — RECITAL — ORATORIO

HARVEY **HINDERMYER** TENOR
 For terms and dates, address 215 W. 116th St. New York. Tel. 5860 Morning.

GANAPOL SCHOOL OF MUSICAL ART
 DETROIT, MICH. BORIS L. GANAPOL, Director
 An Ideal Musical Institution—All Branches Taught by Faculty of Eminent Instructors

FRANCES **ALDA** SOPRANO of the METROPOLITAN OPERA COMPANY
 Assisted by GUTIA CASSINI, Cellist and FRANK LAFORGE, Pianist
 Season 1914-1915 Now Booking
 Exclusive Management for Concerts: R. E. JOHNSTON, 1451 Broadway, New York City
 Baldwin Piano Used

Mme. **Delia M. Valeri** VOCAL INSTRUCTION
 The Rockingham 1748 Broadway, N. Y.
 Telephone 2531 Columbus

RUDOLF BERGER
 CELEBRATED TENOR, METROPOLITAN OPERA COMPANY
 Available for Concerts May and June, 1915
 Management: R. E. JOHNSTON - - - - - 1451 Broadway, NEW YORK

MME. **MARIE RAPPOLD**
 CELEBRATED PRIMA DONNA SOPRANO, METROPOLITAN OPERA CO.
 Available for Concerts January to June, 1915
 Exclusive Management: R. E. JOHNSTON - - - - - 1451 Broadway, NEW YORK

ESTABLISHED, 1857
PEABODY CONSERVATORY
 BALTIMORE, MD.
 HAROLD RANDOLPH, Director
 Recognized as the leading endowed musical conservatory of the country

Schumann-Heink Mgt. Wolfsohn Bureau
 1 W. 34th St., New York
 STEINWAY PIANO USED
 SEASON 1914-1915 NOW BOOKING
GARRISON The New Soprano of the Metropolitan Opera House
 "A Truly Remarkable Voice"
 AVAILABLE FOR CONCERTS NOW AND ALSO DURING SEASON 1914-15
 Management: R. E. JOHNSTON, 1451 Broadway, NEW YORK

Dr. William C. **CARL**
 Director of the
GUILMANT ORGAN SCHOOL
 Students Aided in Securing Positions
 Twenty-five now in prominent New York Churches
 SEND FOR CATALOGUE
 44 W. 12th Street, New York

HAILS AMERICA AS HAVEN OF MUSIC CULTURE

Europe's Era of Darkness Will Infallibly Make This Country the Stronghold of Art and Source of Future Musical Expansion, Says Tina Lerner—How the Russian Pianist Escaped from Berlin.

ORIGINALLY expected somewhere about the latter part of October—and then in the company of her husband, Louis Bachner—the well favored young Russian pianist, Tina Lerner, returned to America precipitately and alone late last week. She was happy to be back in this country, but it was a happiness of a different stamp from that annually professed with more or less sincerity by foreign artists back for the Winter occupations and constrained by convention to politeness and flattery. Hers was the grateful sense of the refugee coupled with the desire inherent in the true born artist for the circumambient calmness conducive to artistic endeavor. Hot weather mattered little to her by contrast with the stress of suspense and the depression of spirit she had undergone. Miss Lerner's foreign concert plans had been irremediably upset. Her husband was still abroad (she had not the remotest idea when he could join her) and she had lost quantities of new music which she had planned to bring forward. All of which and more she bore with equanimity, and shortly after her advent in New York went to one of the nearby beaches to settle down for a while, rest her nerves, exorcise the war spectre and work herself again to concert pitch.

"My tour in America was to have begun in November," Miss Lerner informed a representative of MUSICAL AMERICA shortly after her arrival, "but in view of the turn which matters have taken I am informed by my manager that it will begin sooner. According to original schedules I should have been playing now. I had numerous engagements for the early Fall in Germany, in Paris, Brussels, London and elsewhere. All of them have been obliterated at a single stroke. Even here some change has been necessary owing to the extinction of the St. Paul Orchestra, with which I was to have played. Besides I have lost great quantities of new music—much of it from Russia—which I had intended to introduce this season. It seems discouraging on the face of it, does it not? Yet it has not upset me as it might have under other circumstances.

"The fact is I am so completely out of the spirit of things, so unable to regard professional matters in their habitual light that cancellations of concerts and losses of music assume an insignificant aspect. The tragedy of present events has forced itself upon my mind so relentlessly as to leave me dazed and completely deprived of my usual sense of perspective. Questions of art, of music—how remote, how utterly futile they seem in the face of this downfall of civilization!

"I do believe that this upheaval will ultimately influence music from every standpoint. But I cannot yet bring myself to speculate on what the changes will be. The stronghold of music as of all other art, science and the highest elements of civilization in general is going to be America. Europe has fallen upon an era of darkness. To rehabilitate itself will take generations. What can be saved from the wholesale wreck will be transplanted to America's newer,

fresher soil. Here it will thrive and blossom in wonderful fashion. A great influx of those musicians who have been able to preserve themselves from the crash will take place. They will settle here and the country will reap the benefit of their qualities. They will advance and make more fertile its own potential resources. America is infallibly to become the source of future musical expansion and culture.



Tina Lerner as she appears on the concert platform and in mountain climbing costume

"Great numbers of musicians have gone to war in Germany. There was a move made to have them exempted, but the general spirit is such that they did not wish to be excused. Both Arthur Schnabel and Kurt Schindler are at present fighting. My husband, who is an American, remained in Berlin and seems desirous of witnessing all the stirring happenings.

"All American artists were treated with the utmost consideration in Berlin. I left there alone on the first train for Americans to Holland. There were discomforts in plenty at the border, where



we were obliged to line up in a room stiflingly hot and show our passports to the police. A friend helped me out of the place through the window. Naturally I ran the risk of being held as a spy for such an act, yet I escaped after having almost fainted. Where I got the strength to endure what I have lived through I do not know, but the fact remains that I have had an unexpected fund of reserve energy to draw upon. I imagine, though, that I am now in America for a very considerable stay. At all events I am in no haste to return."

H. F. P.

Mr. and Mrs. Volpe Rescue Their Children from Belgian War Zone

WHEN the New York steamed into New York harbor on Friday of last week, Mr. and Mrs. Arnold Volpe were among its passengers. Mrs. Volpe had been abroad since the middle of Winter, working for an operatic career under Bouhy. Her two little girls were at school in France and Mr. Volpe sailed in the early Summer to meet his family. With his wife he had been traveling, spending some days in Berlin with Bos and Lhévinne,

in Dresden with Leopold von Auer, his old teacher. The Volpes were in Carlsbad when Austria declared war on Serbia. They went on to Marienbad, where they had tea with Josef Stransky and his wife. It was their good fortune to catch the last train out of Marienbad, since mobilization had already begun and the schedules were changed. In Wiesbaden they saw the parents of Ossip Gabrilowitsch. At Habersthal they were thrown off the train with the information that they could be taken no further.

"We managed to get the Brussels train, however," added Mrs. Volpe, "as our children were at Pepinstier, between Vervier and Liège. That is where Bouhy has his home; he is a Belgian. Everybody assured us that our children were perfectly safe there, as Belgium would not be involved. But we would not be assured. We had the train flagged at Pepinstier and reached there at ten o'clock. At two o'clock that night the Belgian soldiers left for Liège. Then we went to Ostend, where we got a boat to London. There we succeeded in getting two steerage tickets on the New York. I managed to change mine for a second cabin passage, but Mr. Volpe had to retain his steerage ticket. All our baggage arrived with us."

Mrs. Volpe's plans have been considerably interfered with, by the way, as she had already arranged for her stay in Berlin. She had planned to put her children in school there and she was to study with Emmerich. This will have to be deferred for the present. She will continue her vocal studies under an American teacher in New York. Mr. Volpe, whose able work as conductor of the Volpe Symphony for almost a decade in New York and as conductor of the Summer concerts on the Mall in Central Park, will remain in America. Now that several of the European conductors at the head of our symphonic organizations may be detained abroad, it has been pointed out by his friends that it would be meet that Mr. Volpe be given an opportunity to demonstrate his ability.

Henrietta Michelson, the gifted pianist, a sister of Mrs. Volpe, also returned from Europe, where she had been planning to give a series of concerts in leading continental music centers.

Bainbridge Crist, an American composer, who has been residing in London, returned aboard the Kroonland Tuesday to remain in this country until hostilities abroad cease. Mr. Crist will probably make Boston his home during his stay here, and will engage in vocal instruction. His new symphonic poem, "Le Pied de la Momie," is to be played in England next month.

Elmer Keye, American tenor, who for five years has been singing in Germany, returned on the Rochambeau, September 7. He had expected to sing in the season of the Boston Opera, now cancelled.

Administrator Named for Nordica Estate

Leslie J. Tompkins was appointed temporary administrator of the estate of Mme. Lillian Nordica by Surrogate Cohalan of New York on September 4. He will be in charge of all property of the estate in New York State. A bond of \$250,000 was required of him. Robert S. Baldwin, one of the executors of the estate, made the application for Mr. Tompkins's appointment. He said that, after the singer's death, her husband, George W. Young, brought from London jewelry belonging to her valued at \$250,000 and that this property was probably in charge of the temporary administrator of the estate appointed in the New Jersey probate proceedings. Mr. Baldwin alleges that Mr. Young has attempted to obtain access to Mme. Nordica's deposit box in New York City. Mme. Nordica's will left the bulk of her estate to her three sisters and Mr. Baldwin asserts his belief that Mr. Young will contest the will.

Wagner's Operas Barred from Czar's Theater

A despatch, dated September 4, to the New York Evening Sun from Petrograd (the Czar's new name for St. Petersburg) states that, in accord with a campaign against all Germanism in Russia, the operas of Richard Wagner are to be excluded from the Czar's Imperial Theater.

The Baldwin Piano

Grand Prix Paris, 1900
The Grand Prize, St. Louis, 1904

Beautiful quality of tone, with a charm of its own.
Distinguished by great durability

The Baldwin Piano Co.

142 West 4th Street, CINCINNATI

HENRY F. MILLER

HENRY F. MILLER & SONS PIANOS

PIANO COMPANY, BOSTON

MEHLIN PIANOS

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Office 27 Union Square NEW YORK
Send for Illustrated Art Catalogue

The EVERETT PIANO

One of the three great Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co. Boston

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 Niagara Street :: :: :: :: :: BUFFALO, N. Y.